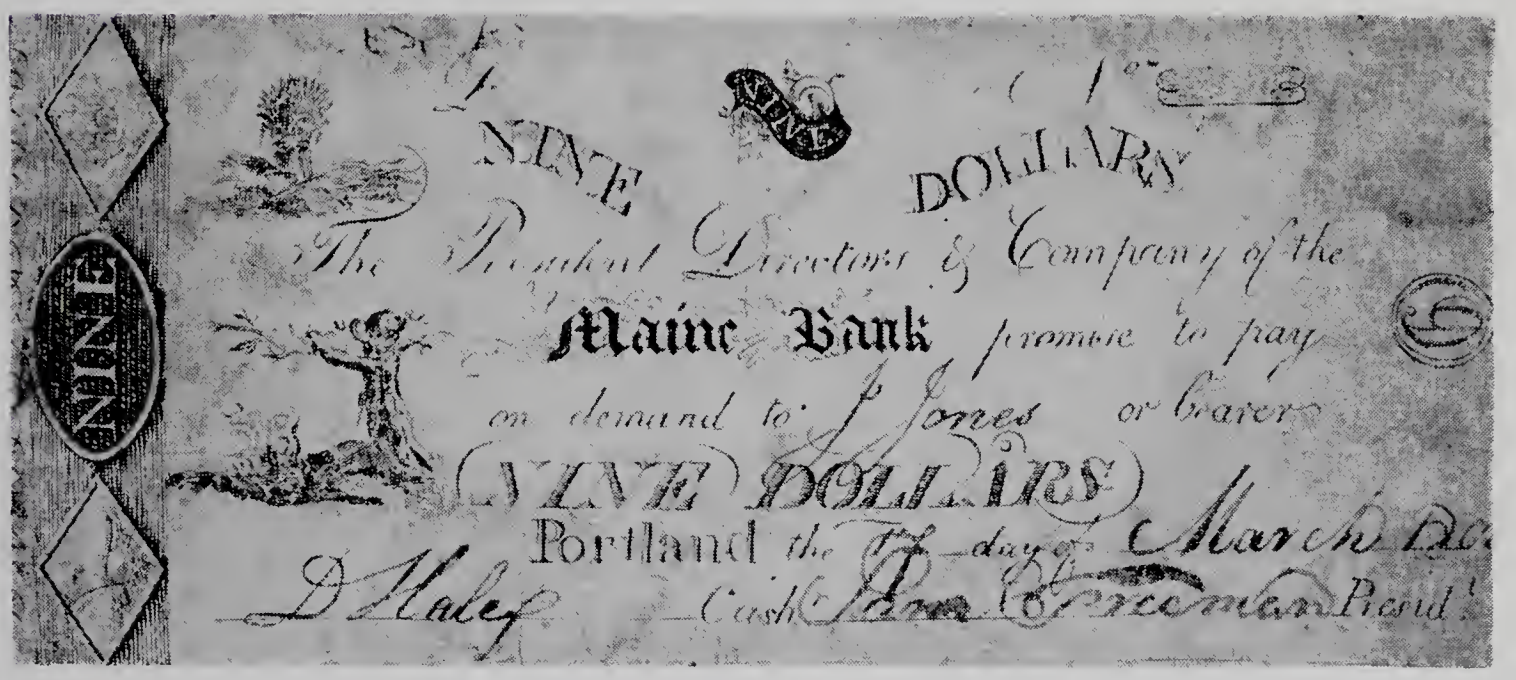
Spring 1962 Vol. 19 No. 2 Whole No. 74

The Essay-Proof Journal

Devoted to the Historical Background of Stamps and Paper Money



See "Banks That Changed Their Location Without Moving", page 58

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The Essay Proof Journal

Vol. 19, No. 2 Spring 1962 Whole No. 74

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DAVID LIDMAN, 390 West End Ave., New York 24, N. Y.

GEORGE W. CALDWELL, *Foreign Editor*.....5512 Hadfield Street, Philadelphia 43, Pa.

C. M. JEPHCOTT, Ph.D., *B. N. A. Editor*, 323 Rosemary Road, Toronto 10, Ont., Canada

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U. S. POSTAL CARD ESSAYS AND PROOFS

A Historical Catalogue of U. S. STAMP ESSAYS & PROOFS

By George C. Slawson

(Continued from JOURNAL No. 68, page 175)

ADDENDA.

Insert in JOURNAL *No. 61, page 9, after description of first card:*

UXC3

During 1960 card **UXC2** was reissued with a border of alternating red and blue diamonds (parallelograms), thus carrying the regular airmail motif to the field of postal cards for the first time. Also, this represented the first time the United States had ever issued a postal card with no inscription or other printed matter, excepting only the printing appearing on the stamp itself. Moreover, it marked the first time the address side of the card was divided into two equal parts by a vertical line,[1] the right being intended for use in addressing the card and the left for additional

[1] The law permitting the left one-third of a postal card (as differentiated from a picture post card), was apparently still in effect, but not enforced. The only previous line on the obverse of a postal card was 1/3 from the left on UX20.

message space in excess of that supplied on the reverse side of the card. This card, intended for domestic airmail use, even though not so inscribed, consists of the same basic stamp as used on **UXC2** which had been engraved by Mathew D. Fenton and Robert J. Jones on Miscellaneous Die number 17165. In fact, a proof of this stamp was delivered to the Government Printing Office, where the art work of the parallelograms and the vertical line was assigned on February 23, 1960, to Miss Muriel Chamberlain of the GPO's Division of Typography and Design. When considered with the red and blue border, which forced the stamp inward from the upper right corner of the card, the stamp seemed disproportionately large. Since it was intended to print this card with its two colors from plates made with film reproducibles, it was possible to use the proof received from the Bureau of Engraving and Printing on an oversize design of the proposed card. Thus, when the art work of Miss Chamberlain was completed on March 3, 1960, it was possible to reduce this card to regular size in the photographic process. This also reduced the size of the stamp itself, and as a result the stamp on **UXC3** is between 4 per cent and 5 per cent smaller in each dimension. The film reproducibles made for the printing were: negative of the stamp, number 29619; composite negatives of the stamp, line and borders (red), numbers 29611 through 29614; negatives of the borders (blue), numbers 29615 through 29618. From these test plates and production plates were made as follows:[2] Zinc test plates (4 subjects), red plate number 17,840; blue plate number 17841. From these were also made aluminum production plates of 90 subjects each, in addition to the zinc test plates, as follows: red (2 plates), plates number 17,802 and 17,803; and blue (2 plates), plates number 17,804 and 17,805. All of these numbers were assigned on March 9, 1960. On June 8, 1960, two more blue plates (90 subject aluminum production plates) were assigned, plates number 17,842 and 17,843.[3] No proofs or essays of this card have been reported, and only the issued cards are recorded.

June 18, 1960. Five Cents.

UXC3-A On 17 f/2 dull faint o-yellow card, .0085″ to .0095″ thick, 140 x 83 mm. overall. Border of alternating red and blue diamonds, with the right diamond in the upper row being in red.[4] Stamp and vertical dividing line in red.

Insert in JOURNAL *No. 22, page 94 et seq., as additional listings:*

UX5TCha. On 19 e/2 dull v. pale y-o-yellow semi-translucent card .010″ thick. 69 o/5 black

UX5TCzh. On 49 g/1 dim v. faint blue (light gray) opaque card .013″ thick. 69 o/5 black

Insert in JOURNAL *No. 63, page 134, as an additional listing:*

UY1E-PaS. On 15 g/2 dull v. faint o-yellow card, folded in half at left, each half being .012″ thick.

1 i/0 deep red (upper stamp); 11 m/1 dim dusky orange (brown) (lower stamp) overprinted "SPECIMEN. / National Bank Note Company, / No. 1 Wall St., New York.

---

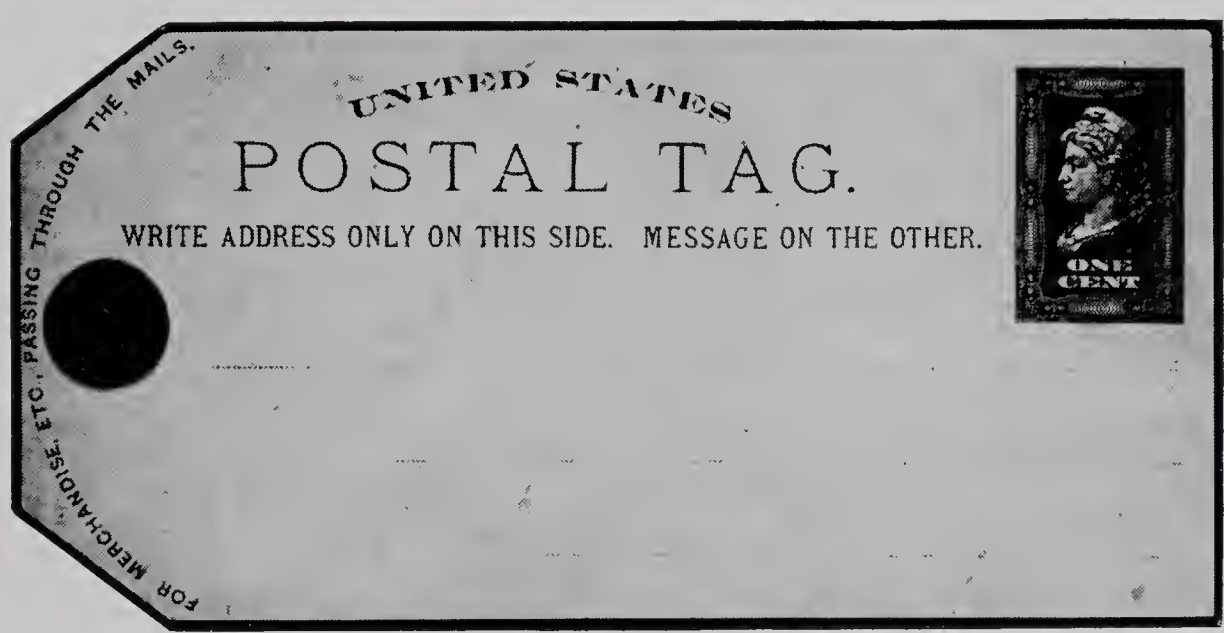
2 Numbers assigned by the Bureau of Engraving & Printing; a customary practise enabling all plates, even the offset ones, to be kept in the same series of numbers.

3 It is assumed (without verification) that the zinc test plates had been previously overlooked, and that these numbers were assigned *as of* March 9, 1960, rather than *on* that date.

4 Size of diamonds (vertically) varies with cutting Flaw in center line, known on some early-run cards.

POSTAL TAGS.

Under the Act of Congress by which postal cards were authorized (Act of February 27, 1861—12 Stat. 169, Section 13), there was stated in part: "And be it further enacted, that cards, blank or printed . . . . and seeds or cuttings in packages not exceeding 8 ounces, shall be charged at the rate of 1 cent an ounce . . . . under 1,500 miles . . . . to be prepaid by postage stamps."[5] No one had ever taken the idea of labeling the "seeds or cuttings" very seriously until Franklin W. Brooks began his personal battle with the Congress to have his patented ideas accepted. At this time his attorneys dug up this long neglected section of the law, and Mr. Brooks joyfully added what he called "Postal Tags" to his repertoire. These "Postal Tags" were designed to be attached to packets of seeds or cuttings, and were issued in various designs, including the merging of his ideas for return postal cards with these tags. This whole effort proved abortive as soon as the first samples were submitted to the Post Office Department, which pointed out (probably with considerable satisfaction, since they were being bedeviled with Mr. Brooks' various patented ideas) that the Act of March 3, 1879 completely repealed all previous Acts involving postage (which were by that time a hodge-podge of overlapping, and hence unenforceable, maze of laws and regulations). Therefore the Act of February 27, 1861 was no longer in effect, and the Act of March 3, 1879 specifically stated that seeds and cuttings were to be sent in packages "with postage prepaid by adhesive stamps." Since Mr. Brooks' plan did not involve the use of adhesives, the Post Office Department was not permitted to use his method. Mr. Brooks felt these items were, at best, merely a side issue and he ceased to produce these essays, or push for their acceptance. As a result, all varieties of postal tags are scarce, and most are rare.



EX-C. W. BRAZER COLLECTION

PT-1

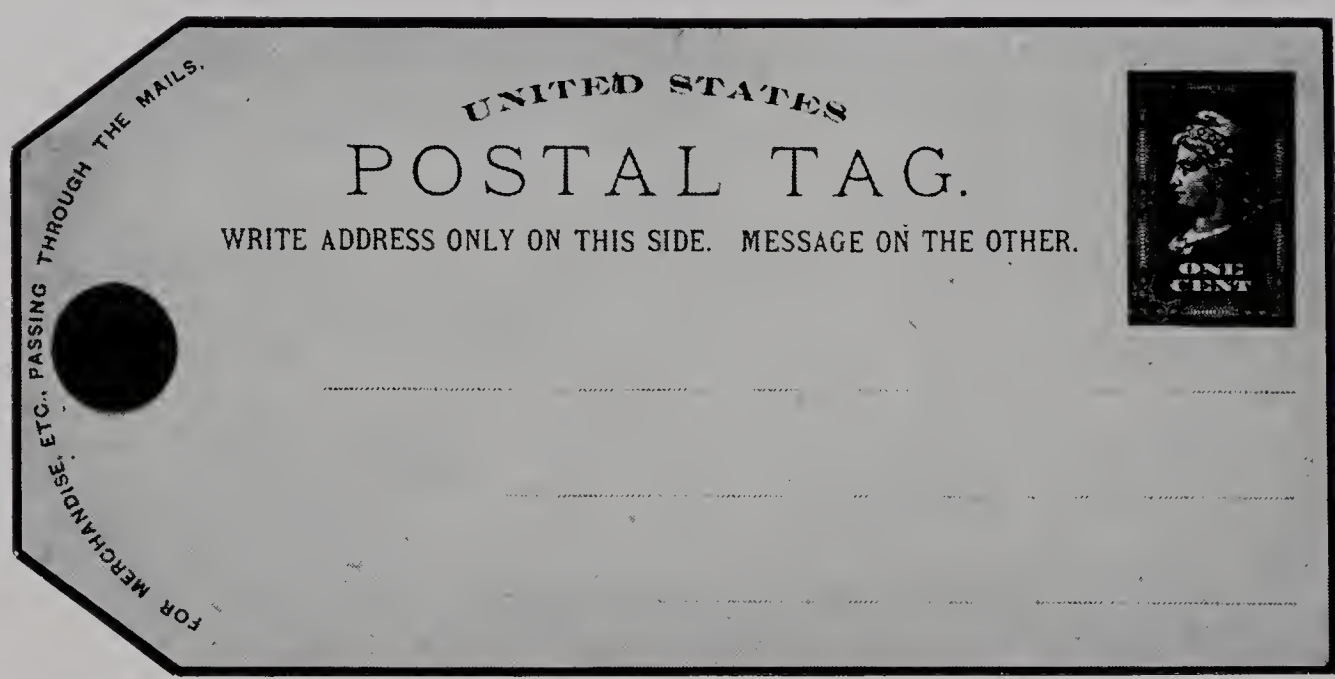
PT-1. On 17 e/2 dull v. pale o-yellow card .125″ thick, size 134 x 67 mm., with the upper and lower left corners beveled, and with a hole for attaching string at the left, the hole being 4½ mm. in diameter, with a metal eyelet reinforced with a circular reddish (7 b/2) fibre washer, 14 mm. in outer diameter, front and back, the back one printed with the words DENNISON'S / PAT'D / 63.74 / STANDARD.

11 m/1 dim dusky orange (brown) stamp, similar to those used on UY1-EL to UY1-ER inclusive, but with printing: UNITED STATES in antique type.

---

5 Act of February 27, 1861 has had applicable Section 13, in its entirety, printed previously. (See Journal No. 59).

43 x 2 mm., arched above POSTAL TAG, in heavily serifed slender type 70 x 5½ mm. Below this is WRITE ADDRESS ONLY ON THIS SIDE MESSAGE ON THE OTHER. in slightly serifed type 96 x 2½ mm. Below the stamp, on the face of the tag are three dotted address lines, 10½ mm. apart. Arched around the beveled left end of the card appears FOR MERCHANDISE, ETC., PASSING THROUGH THE MAILS. in block letters 1½ mm. high (rare)



G. C. SLAWSON COLLECTION

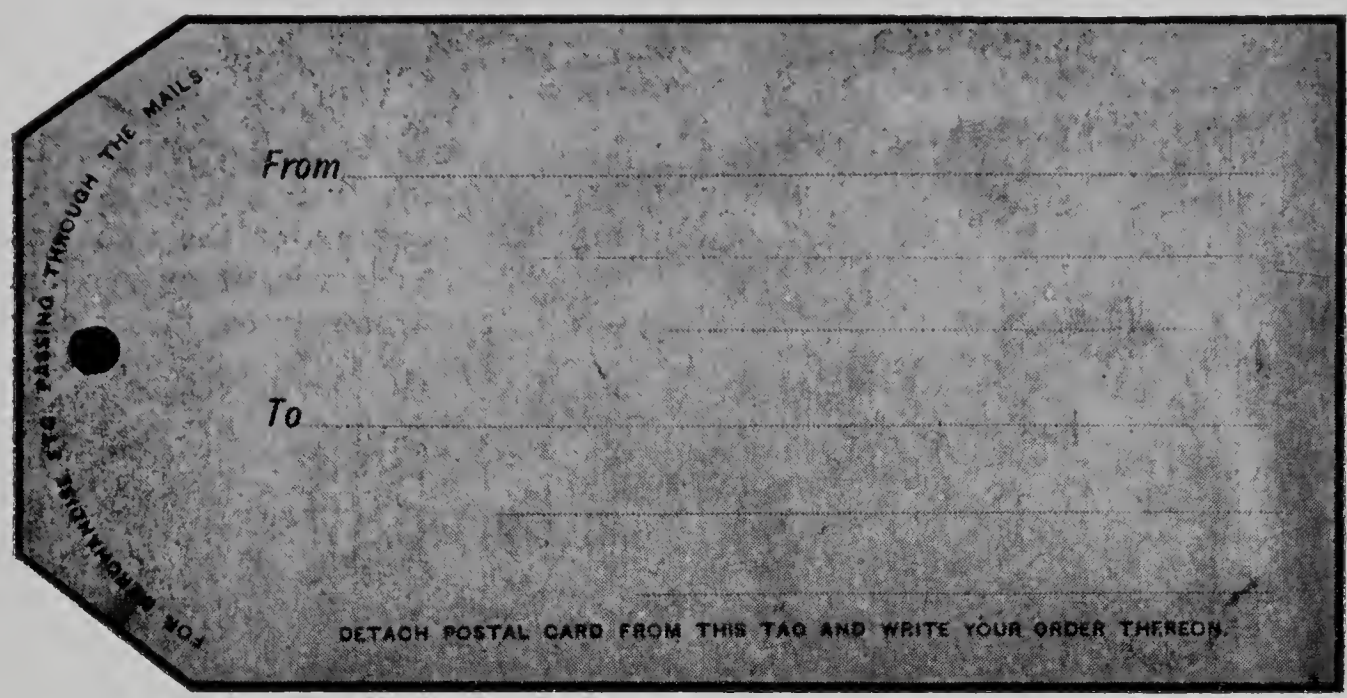
PT-2

PT-2. On 17 e/2 dull v. pale o-yellow card .125″ thick, size 147 x 72½ mm. Similar to **PT-1** as to beveled corners on left, hole at left, eyelet and reinforcing fibre.

11 m/1 dim dusky orange (brown) stamp and inscriptions, similar to **PT-1** but with all printing set further to the right owing to larger size (except the portion arched around the beveled left end which is set centered to eyelet). Address lines now set 12 mm. apart. (It is obvious that the same setting was used for the printing with additional space bars added to fit the printing to the larger size.) (scarce)

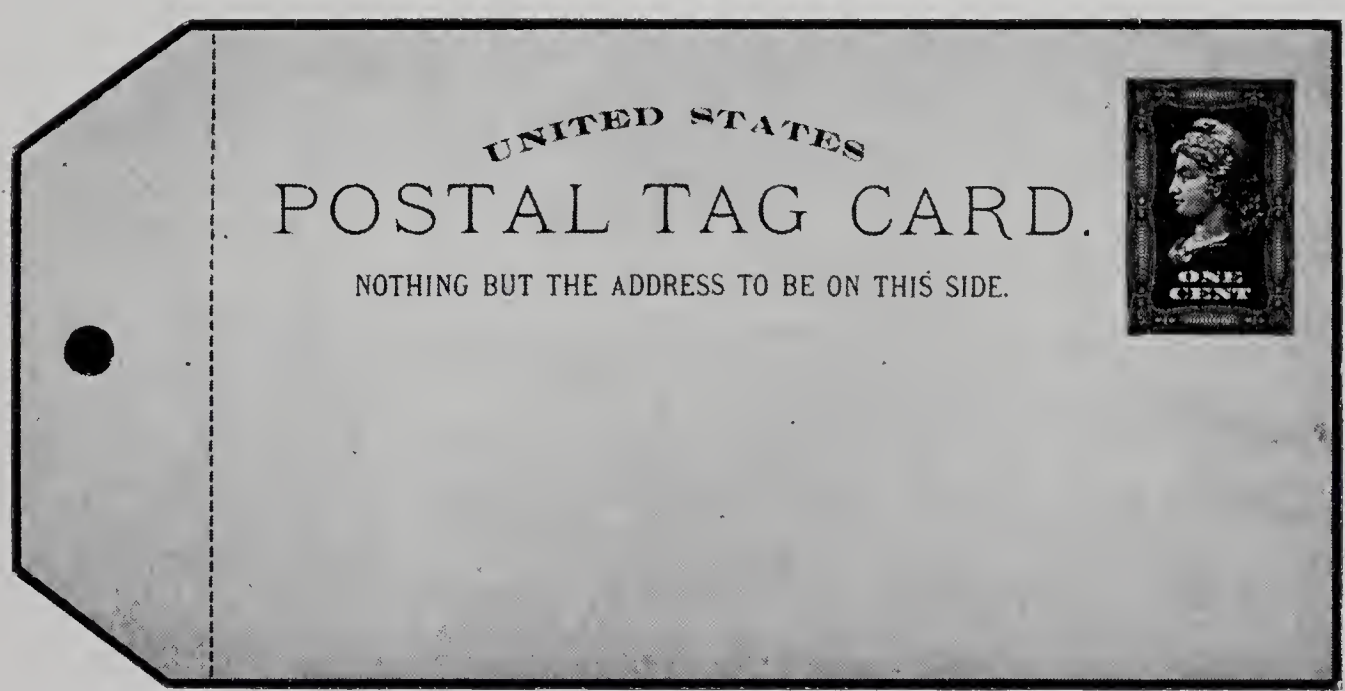
The third variety of Postal Tag is presumably the variety to which Mr. Brooks referred when he stated in his correspondence with his Washington attorneys, Shellabarger & Wilson, "This card (sic) would be of great value to shippers with extensive buyers from whom additional orders could be anticipated." Although there is nothing to prove this is the particular item to which the correspondence applied, this tag is seemingly the only one of all the varieties of Brooks' essays to which it can logically refer. Presumably, shipments to "large buyers" would require more than one cent postage, so no stamp is provided on the shipping tag **(PT-3a)**; while it is possible to detach a "Postal Tag Card" (on which the shipper might well arrange to have his own address printed) which the said "large buyer" could use to reorder from the same company. This combination therefore supplies a reply postal card, without an original message card as such, and is a unique idea in the postal card field.

PT-3. On 17 e/2 dull v. pale o-yellow card .125″ thick, 295 x 74 mm., folded at right, all four corners beveled so that on folding the bevels coincide. A 3½ mm. hole at the left on the front half coincides with a similar hole in the rear card. No eyelet or reinforcing fibre as on previous cards around hole on either half.



G. C. SLAWSON COLLECTION

PT-3 (Front Half)



G. C. SLAWSON COLLECTION

PT-3b (Rear Half)

11 m/1 dim dusky orange (brown) inscriptions on front half (no stamp) consist of "From" and three address lines, and below these, "To", also with three address lines. Across the bottom is DETACH POSTAL CARD FROM THIS TAG AND WRITE YOUR ORDER THEREON. in block letters 99½ x 1½ mm. Arched around the beveled left end, and to the left of the hole, in the same setting as used on both previous tags, is FOR MERCHANDISE, ETC., PASSING THROUGH THE MAILS. Printed on the opposite side of the card prior to folding, thus concealing the printing on the second half when the card is folded, and using the same color ink, is the regular Brooks' second design stamp, with UNITED STATES arched as on the previous postal tags. The wording of the main line of print has now been changed from POSTAL TAG. to POSTAL TAG CARD. which uses the same heavily serifed slender type, 93 x 5½ mm. Below this is NOTHING BUT THE ADDRESS TO BE ON THIS SIDE.[6] in slightly serifed type, 72½ x 2½ mm. It was obviously

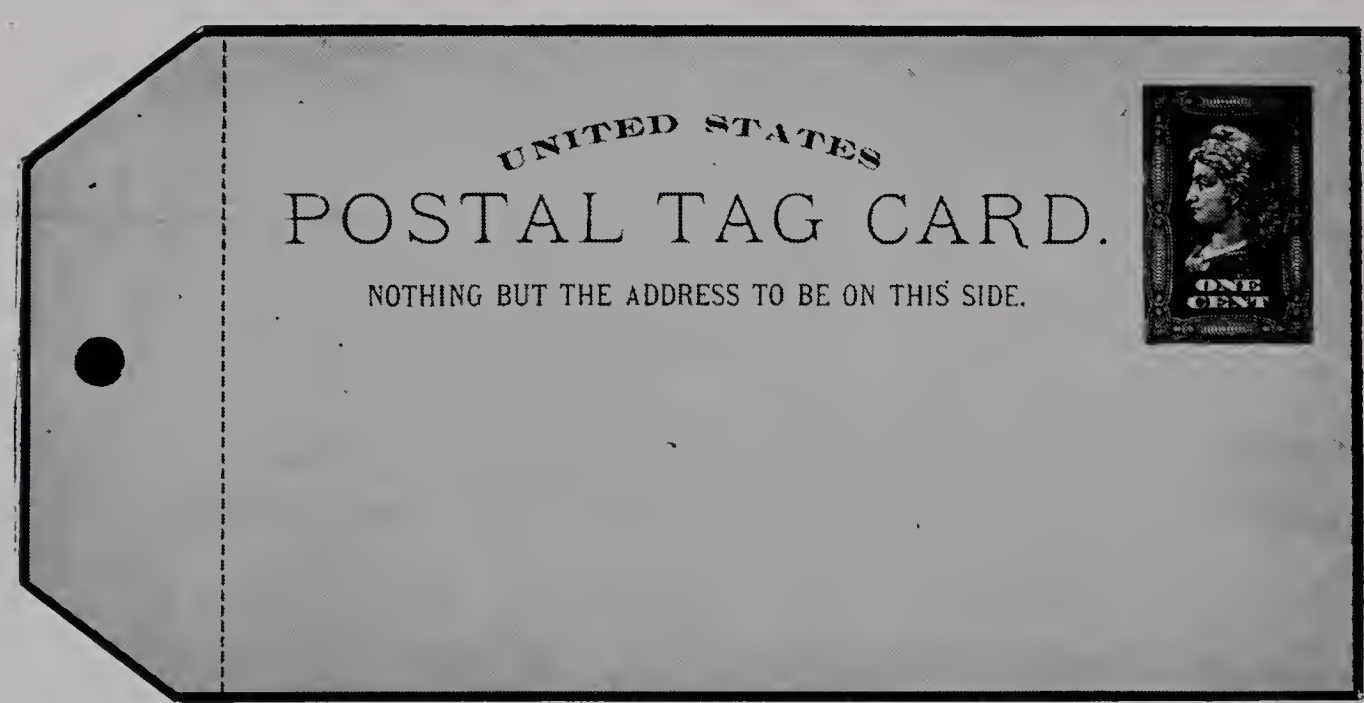
[6] The same wording as that in use on the domestic postal card (UX9) which was then currently in use.

intended to seal the two halves of the card together at their beveled ends, and in order to make it possible to readily detach the rear card there is a vertical printer's roulette 12 across the card 20 mm. from the left edge. (rare).

The remaining two varieties of Postal Tags were completely interwoven with Mr. Brooks' ideas on Return Postal Cards, and each involved a double card with each of the two portions having a stamp. Actually, the first of the two was very similar to **PT-3**, except the original shipment involved the use of only a one-cent stamp, while the latter was intended for use by the postmaster as a sort of return receipt showing delivery of the original package.

EX-C. W. BRAZER COLLECTION

PT-4a (Front Half)



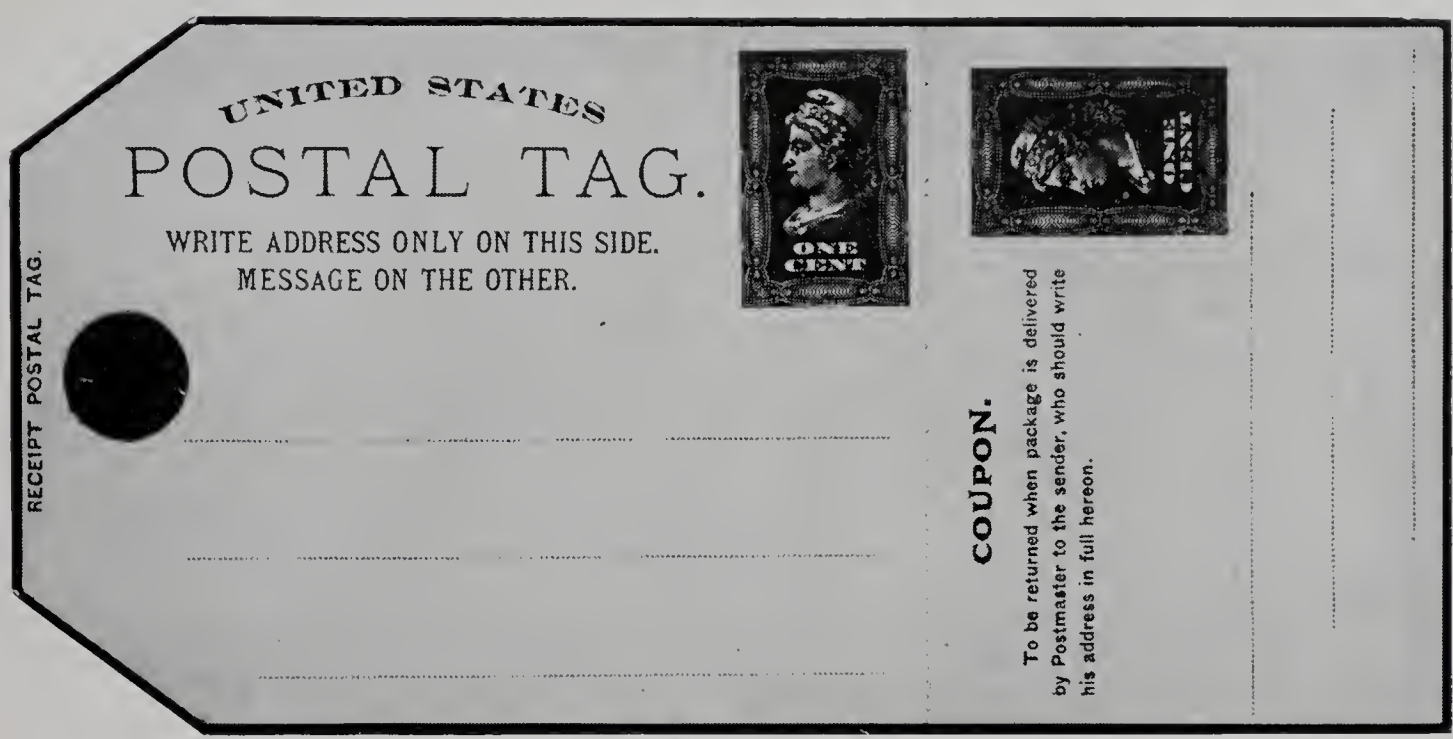
EX-C. W. BRAZER COLLECTION

PT-4b (Rear Half)

PT-4. On 17 e/2 dull v. pale o-yellow card .125″ thick, 295 x 74 mm., folded at right, all four corners beveled, so that on folding the bevels coincide. A 3½ mm. hole at the left on the front half coincides with a similar hole in the rear card. No eyelet or reinforcing fibre around hole on either half.

11 m/1 dim dusky orange (brown). The printing on the face half of this variety is very similar to that shown on PT-2 with exception there has been an

additional line of type added across the bottom portion of the card, reading DETACH POSTAL TAG CARD AND WRITE YOUR ORDER THEREON. in block letters 84 x 1½ mm. The printing on the opposite side of the card prior to folding, (thus concealing this printing on the second half when the card is folded) is identical with that of the second half of the preceding card **(PT-3)**. (rare).



G. C. SLAWSON COLLECTION

PT-5

PT-5. On 17 e/2 dull v. pale o-yellow card .125″ thick, 161 x 79 mm. overall, divided into an unfolded card, 102 x 79 mm., and coupon 59 x 79 mm. This was printed on a large standard size Dennison "trunk tag" (as were **PT-1** and **PT-2** on smaller sizes) and has beveled edges at the left and a 4½ mm. hole and a metal eyelet reinforced with a circular reddish (7 b/2) fibre washer, 14 mm. in outer diameter, front and back, the back one printed with the words DENNISON'S / PAT'D / 63.74 / STANDARD. The two portions of the card are separated by roulette 13.

11 m/1 dim dusky orange (brown). The portion of the card on each side of the roulette has a single stamp of Brooks' second design, the one on the "coupon" portion at the right in horizontal format. The wording of the inscription is the same as on **PT-1 and PT-2** excluding the arched portion to the left of the eyelet. The setting of the words POSTAL TAG, has been reset, however, owing to the lesser space available as a result of part of the card being occupied by the "coupon," and is now condensed into 65 mm. Also the words that were formerly on the next line have been broken into two lines with WRITE THE ADDRESS ONLY ON THIS SIDE. and MESSAGE ON THE OTHER. being 55 x 2½ mm. and 38 x 2½ mm. respectively. The address lines, spaced 13¼ mm. apart have been foreshortened to fit the lesser length. Substituted at the beveled end, and reading vertically to the left of the hole, in a straight line, is RECEIPT POSTAL TAG. in block letters, 29 x 1½ mm.

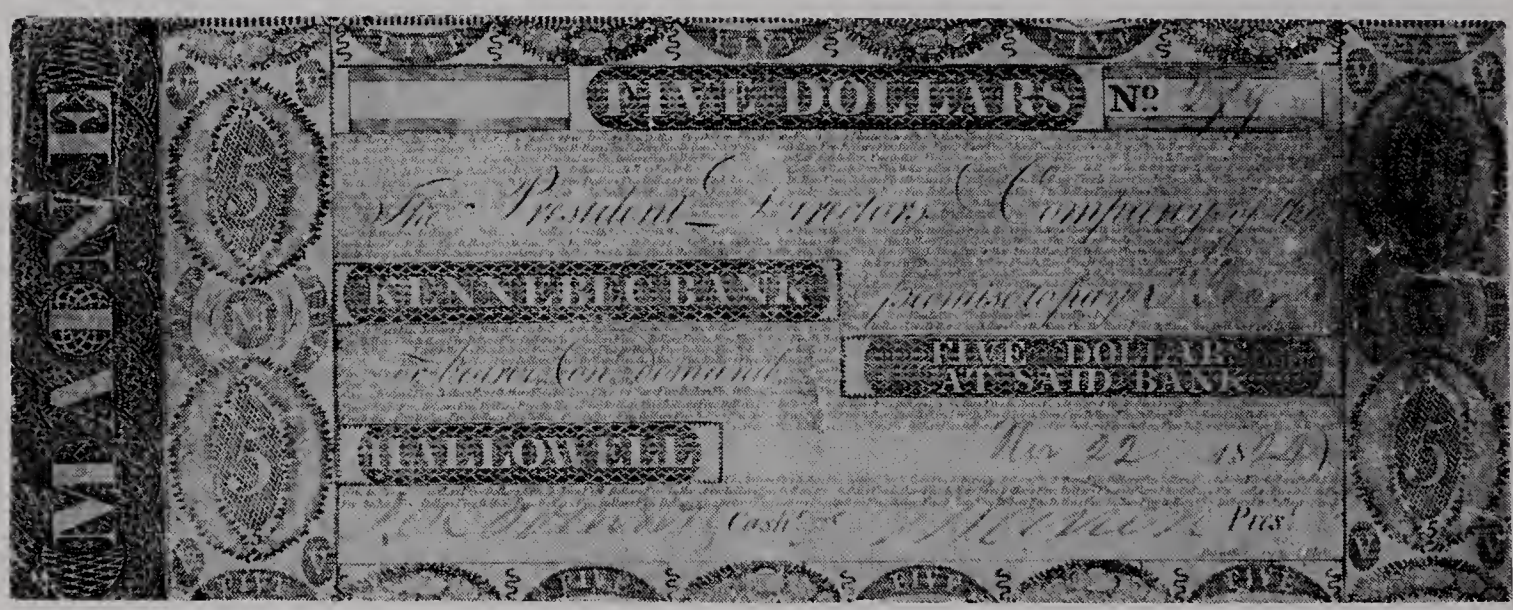
On the portion to the right of the vertical roulette, with all print reading vertically from bottom to top, is (in addition to the stamp itself) the word COUPON, 18 x 2mm., and three lines of type reading "To be returned when package is delivered / by Postmaster to the sender, who should write / his address in full hereon." At the extreme right of the card, vertically below the horizontal stamp are three address lines, spaced 9 mm. apart. (rare).

(It is possible that different varieties of these Postal Tags exist, other than the five described, but only these varieties have come to the attention of the writer.)

Banks That Changed Their Location Without Moving

By George W. Wait

While glancing at D. C. Wismer's listing of Massachusetts notes in the June 1926 *Numismatist* I was startled to see a photograph of a one dollar note of the Kennebec Bank dated 1818. Sure enough, across the right end of the note was printed "Massachusetts". Aware that the Kennebec River is in Maine, I read further and found that the city of issue was Hallowell. Definitely Maine!



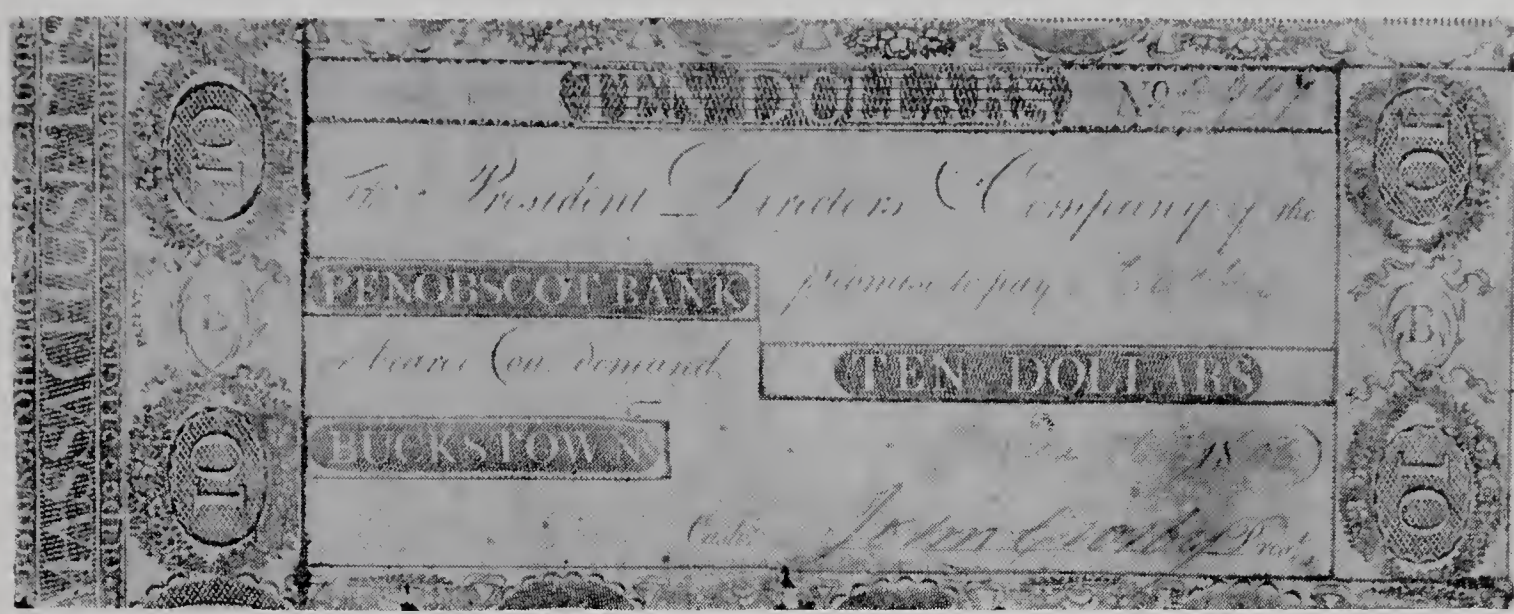
This note is dated 1824. The Kennebec Bank is now in Maine!

Although settled by colonists of various origins, and known at first by other names, Maine was claimed in 1652 by Massachusetts as being within the limits of its charter. From then on it was known as the District of Maine. Without a common boundary line, and without religious or other traditional ties, it was an unnatural political arrangement.

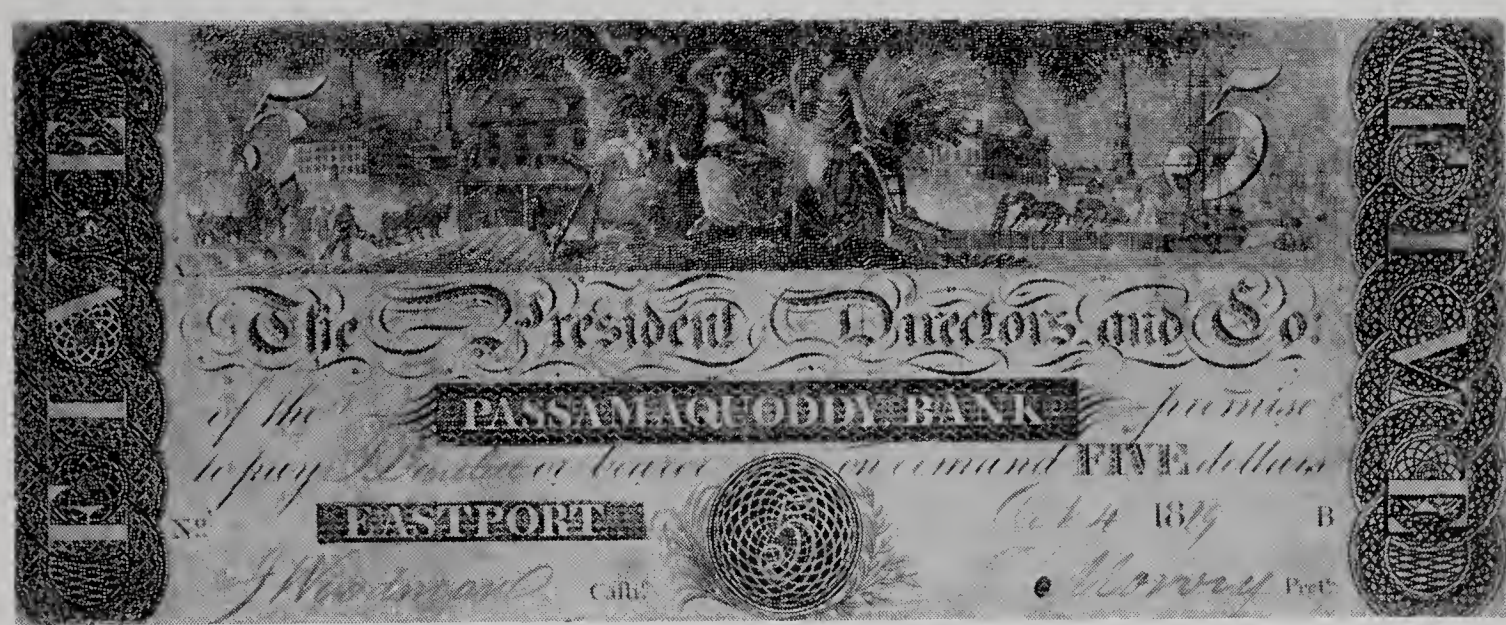
In 1819, with only 17,000 of about 200,000 residents voting, Maine separated from Massachusetts and asked for admission to the Union. This was accomplished in 1820 as a result of Henry Clay's famous Missouri Compromise, whereby Maine was admitted as a "free" state and Missouri as a "slave" state, so as not to upset the balance of power in Washington.

Collectors of Maine and/or Massachusetts notes would do well to examine their collections and make necessary reclassifications if it is desired to list such notes under the respective states as now constituted. Any note designated as Maine can safely be filed under that state; but "Massachusetts" notes dated before 1820 (or 1821) will have to be examined with respect to the locality of issue, and doubtful cases looked up in an atlas, to determine whether it belongs under Massachusetts or the present day Maine.

Shown herewith are several examples of Maine and Massachusetts notes illustrating the problem of proper classification.

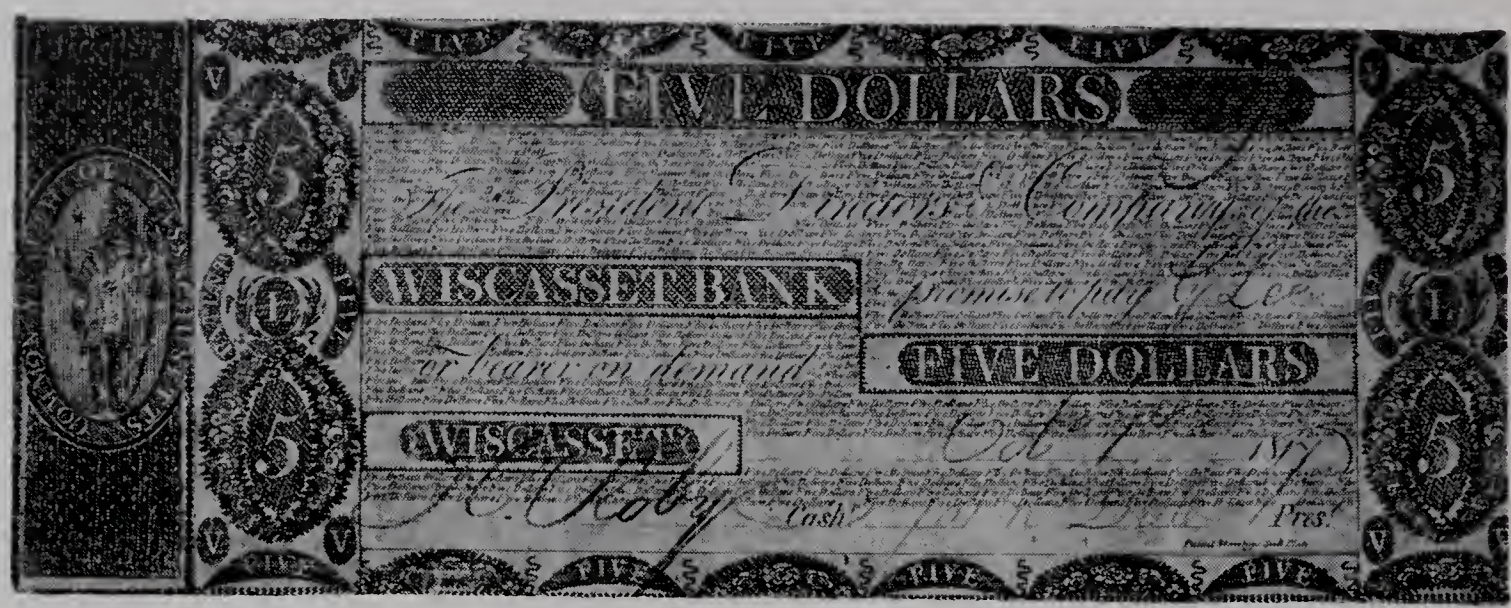


This note was issued by a bank which changed its state and city. Buckstown, Massachusetts, later was Bucksport, Maine.

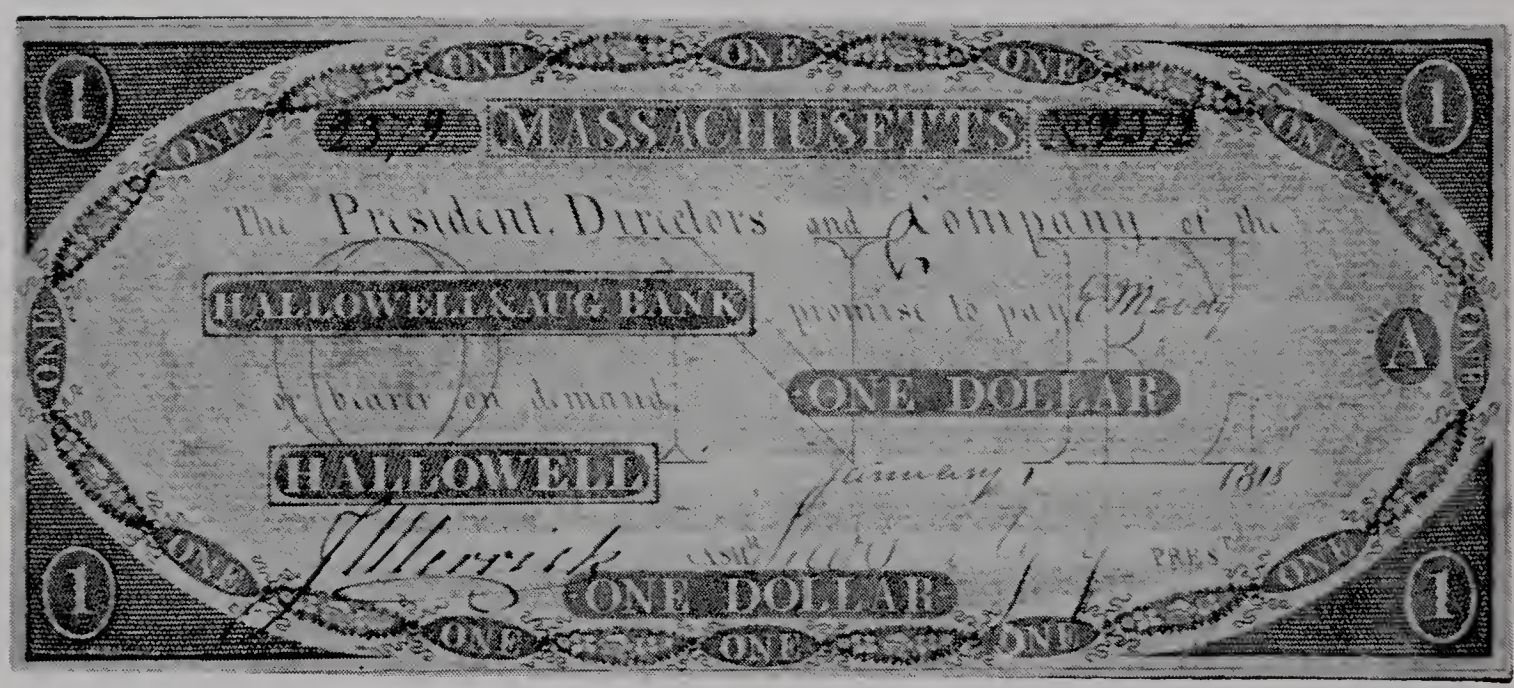


$5 Passamaquoddy Bank. Issued in 1819 when the state was in doubt and none is shown. This is the locality made famous by President Franklin D. Roosevelt who wanted to harness its 24-foot tides.

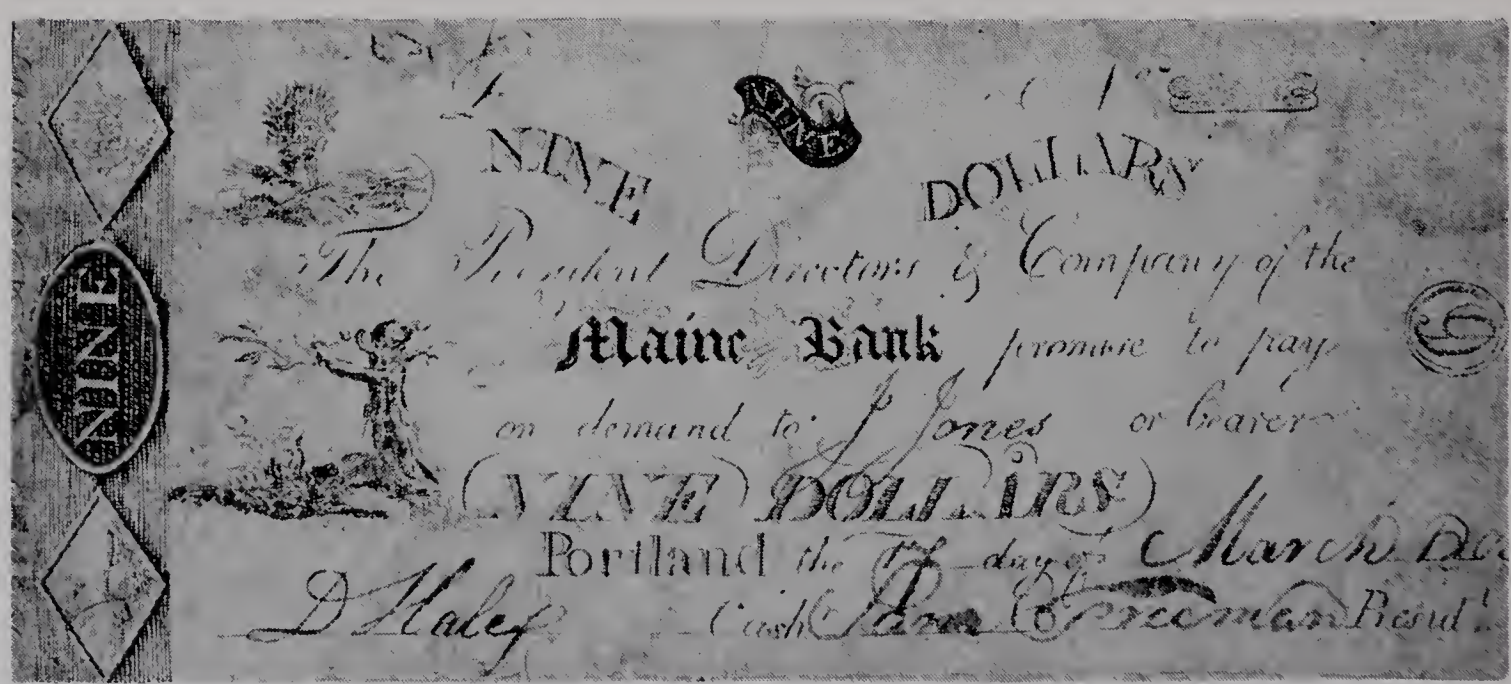
$5 Passamaquoddy Bank, 1824, when the state was definitely Maine.



$5 Wiscasset Bank, 1817. Labeled Massachusetts, this is Maine today.



$1 Hallowell & Augusta Bank, 1818. Marked Massachusetts, it is now Maine.

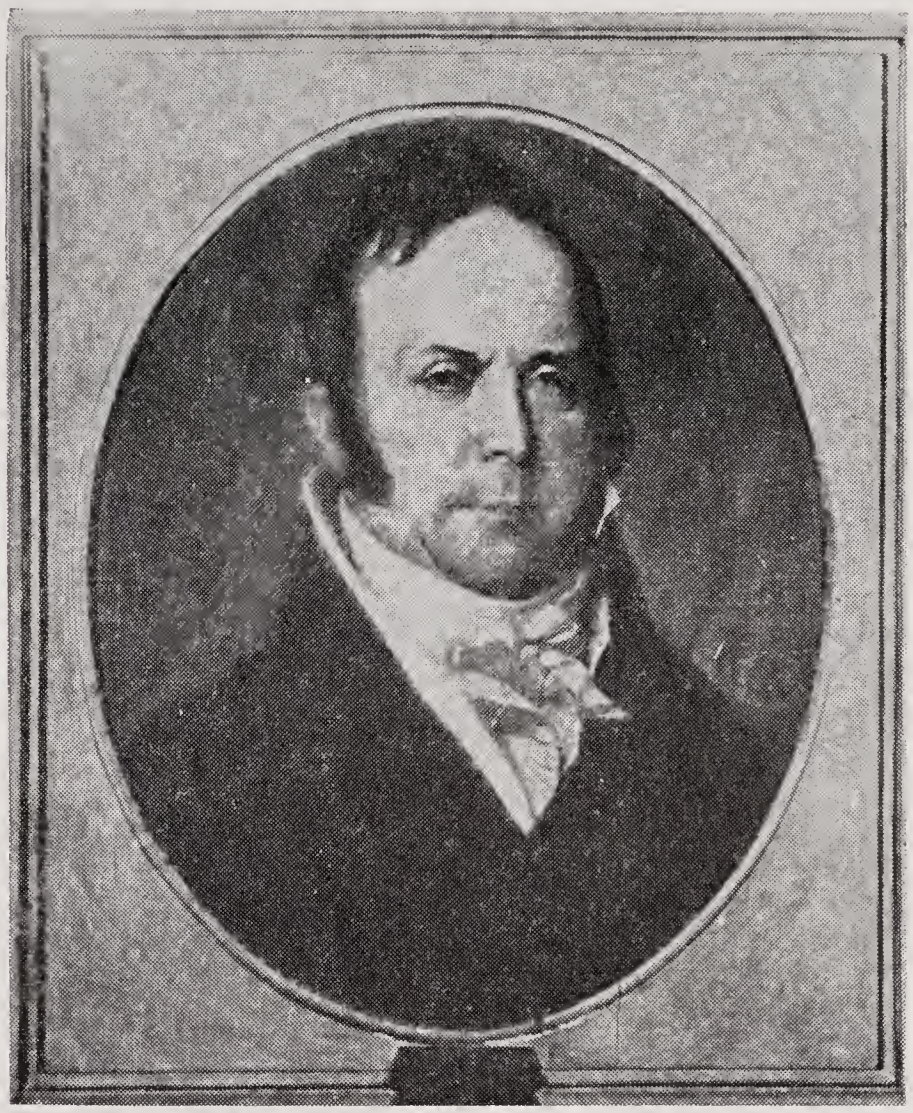


$9 Maine Bank, 1805. Correctly identified as of today, this was then the District of Maine, State of Massachusetts. The old expression says "As queer as a three dollar bill". This one should be at least three times as queer!

Jacob Perkins, 1766-1849

Precious Metalsmith, Pioneer Inventor, Engraver and Die-Maker

By Ralph R. Weaver



From Bathe's "Jacob Perkins"

Jacob Perkins, at Age 52.

Foreword:—Except for some aspects of Jacob Perkins' momentous contributions to bank note and stamp engraving on steel, so much of the material in these articles has been drawn from one source that a simple acknowledgment would be both inadequate and ungrateful.

In 1943 The Historical Society of Pennsylvania at Philadelphia published a magnificently printed and illustrated life of Perkins, "His Inventions, His Times and His Contemporaries." It was superbly written by Greville and Dorothy Bathe, after three years of research here and abroad. This has been our main source.

The refusal of the authors to be daunted by a maze of blind alleys was worthy of their subject. And though a few unbridged gaps do exist, they are inconsequential in the finished biographical portrait of an early American genius, who had so little concern for the pecuniary profits of his inventions that he was usually in debt for equipment with which to solve new mechanical problems.

The genius so often attributed to some divine spark in a man is the reward of his relentless search for new knowledge through trial and error, and his resolution to bear

the lonely burden of frustration and failure. When an eminent French biographer told Winston Churchill he wished God had bestowed upon him the Churchillian gift for writing, the Old Campaigner is said to have growled, "God gave me the gift to sweat." Jacob Perkins was cast in such a mold, for, after his death in England, the U. S. *Patent Office Report of 1849* said:

> A simple and unostentatious notice of the demise of this remarkable man is all the tribute that the public press has yet paid to his memory. The merits of our ingenious countryman deserve more; he passed quietly away from the scene of his labors, but has left his mark upon the age.

Heritage and Apprenticeship

The children of Colonial pioneers had to assume mature responsibilities when very young. The broods came big eight generations ago. Provision of the plain essentials was an endless struggle for most families. Cash money was hard to come by; barter of goods and services converted a workman's labor into food and clothing. For all but a few boys of leading families, the opportunity for instruction beyond a limited elementary education was remote. For decades the graduating classes of Harvard numbered fewer than three dozen students, many of whose fathers had paid the bills with livestock, vegetables, ale and rum.

Sheltered childhood is a gain most modern parents would not willingly surrender, whatever its risks for the child as an adult. But in 1778, when Jacob Perkins was twelve in the town of Newburyport, near the mouth of the Merrimac River in the northeastern corner of Massachusetts, the Declaration of Independence was two years old. There was only a slight chance there ever would be a United States of America, though that year Benjamin Franklin's patience and wisdom consummated the French treaty of aid. The dislocations of the Revolution had brought to a standstill the shipping and commerce upon which Newburyport thrived. Yet however bad conditions were, at twelve young Perkins' youth was behind him. Apprenticeship in some craft or trade was imminent; in slack times the master had more leisure for teaching.

When Jacob was born on July 9, 1766, his chances of just living were not auspicious. His tailor father, Matthew, had sired twelve children, and been left a widower. When he married again his first offspring lived only a day, and his second about a month. But Jacob, the third child, managed to survive, and to outlive by ten years the next child, Abraham, who was to play an important part in Jacob's bank note company.

Thus in 1778, five years before the new United States Government opened its first post office in New York, Jacob was apprenticed to Edward Davis, one of Newburyport's several gold- and silversmiths, who also made watches and clocks. Then, halfway through the normal six-year apprenticeship, the master Davis died. Young Perkins must have been a remarkably apt pupil for, at fifteen, he was entrusted with complete charge of this business of making hollow and embossed gold necklace beads from the old Portuguese coins called "joes" and "half-joes", and silver buckles from Spanish milled dollars or "pieces of eight."

Engraving in Newburyport

Before the 1783 Treaty of Paris officially ended the American Revolution, the sounds and smells of shipping and shipbuilding had returned to the Merrimac River. Newburyport ranked with Salem and Plymouth as a port-of-call for both coastal and deep sea vessels. The shipmasters and seamen provided a plentiful supply of Spanish and Portuguese coins of special fineness. This accounts for the abnormally large number of precious metalsmiths in Newburyport, where excellent opportunties were offered to talented apprentices. It is sometimes forgotten that Charles Toppan (1796-1874) was born and learned engraving here. And here, too, Gideon Fairman arrived in 1803 to engrave maps of seacoast towns for William Hooker, and to publish with Perkins a series of engraved copybooks teaching penmanship, entitled *Perkins' and Fairman's Running Hand.* When

Fairman had a disagreement with Hooker, it was Perkins who encouraged Fairman in 1810 to work in Philadelphia, and later to introduce steel plate engraving there.

Fortunately for the new nation, the revival of domestic and foreign trade brought good times. The stability of a busy and prospering people was vital in this crucial period. Almost seven years elapsed between the victory at Yorktown and the ratification of the Constitution by the required ninth State. The United States, guided only by the controversial 1781 Articles of Confederation as a sort of charter, existed mainly as a symbol on paper. It had no President or Executive branch until 1789. The antagonisms and suspicions, revealed in the Constitutional Convention, between large and small, northern and southern States, urban and rural peoples, were divisive and debilitating. Only the tact and skill of a handful of men like James Madison and the little-known James Wilson of Pennsylvania kept a phantom Ship of State from foundering. The management of the affairs of government which affected most the daily lives of people in the 1780's reverted of necessity to the individual States.

Massachusetts Coinage

One of the vexing problems in trade was the dearth of small coinage. By July, 1786, some members of the Assembly of Massachusetts were urging the Governor to find out "whether Massachusetts can be supplied with copper and silver coin struck at the United States Mint, and when it will commence operation." A federal government in process of formation was in no position to comply, so the impatient Assembly, in May, 1787, authorized Joseph Witherle, as superintendent of the previously enacted State Mint, to erect buildings and machinery, rolls and presses for coining copper cents and half-cents up to a value of $70,000. But trouble with broken dies beset the operation from the start.

The historic problem in coin dies is to devise a design which enables the metal blank to be raised and depressed simultaneously on both sides with harmonious counteracting force. Without this congruence the costly die soon breaks because of uneven strain. Then the whole operation stops until new dies can be made.

Perkins' first professional contact with the large world outside Newburyport stems from his part in the coinage of the Massachusetts copper cents of 1787-1788. He was only twenty-one, but it is likely his inquiring mind had been roving beyond the engraving and die-making processes of his craft. The time had come to show his wares to the big city of Boston. So when the dies of Witherle and Joseph Callender proved fragile and impractical, young Perkins offered two designs—one used a short while in 1787 and the second, the SS with diagonal line, in 1788. Because Callender's bid to make the dies was judged too high, Perkins was employed for the task at a fee of one per cent of the value of the coins struck from his own dies. But shortly after Perkins' dies entered production, the Assembly began to weaken on the legality of its coinage, ordered all the copper on hand to be used up, and the mint dismantled. There are at least six varieties of the Perkins cents, which were milled around the borders but had smooth edges. The milling was part of the die operation, and not afterward indented.

The monetary yield to Perkins from this venture into coin dies was trifling. But he returned to Newburyport with a head full of ideas. The awkward fly press required four men to swing the fly arms and another to handle the stamping of the discs, which then had to be run through another press for the impression. Misplaced blanks and broken dies were commonplace; often the day's output was only a fraction of the cost of production. Even in the metropolis of Boston he found that all labor was hand labor, with hand tools, and no two products were alike, not even nails.

Shortly after passage of the 1792 Federal Act to supply the country with copper money from the new United States Mint at Philadelphia, a news item in the *Essex Journal* of July 18, 1792, read in part as follows:

> . . . Instead of the former method of performing the business, he [Perkins] invented a new machine, which cuts the metal into such circular pieces as are wanted, and gives the impression at the same time.—

its motion is excelerated [sic] by a balance-wheel, and more than one-third of the time and labor thereby saved. He has also constructed another machine, of his own invention, for milling or lettering the edge, by which a boy can mill sixty a minute, were it found necessary, he could apply steam to perform all the most laborious part of the business . . .

The remainder of this item concerns an invention of much greater interest to paper money collectors, his Bank Note Check Plate, which will be reserved for its proper place later on.

So Perkins' first notable invention, relating to coinage, which was never patented, connects him with numismatics. It was not so revolutionary as two others which account for his stature with collectors of bank notes and postage stamps. But the fact that he had the time and capital to devote to experiments outside the field of his craft indicates that his prosperous business had brought security to himself and to the widow of his teacher. His failure to get the kind of position he would have accepted at the new U. S. Mint, where the illustrious David Rittenhouse had taken charge, served only to divert his fertile mind to the perfection of many devices of greater value to mankind than the improved mechanics of coinage.

Marriage

Lest it appear that Jacob was only a dreamer of ideas, on November 11, 1790, he married Hannah Greenleaf, of a substantial family whose ancestors had settled in old Newbury in 1635. Since the founder of the American branch of the Perkins family had arrived in Boston in 1631, and moved to Ipswich in 1633, both families were among the earliest English Puritans to risk life in the New World. By this union there were nine children, of whom two played special roles in Perkins' career. His second daughter, Sarah Ann, married Joshua Butters Bacon of Boston about 1814. It was Bacon whom Perkins asked to manage his fire-engine manufactory in Philadelphia, a job which Bacon administered far more profitably than Perkins could ever have done, he was not a manager. When Bacon sold out this business for Perkins, he and Sarah went to England in 1821, where Bacon again brought financial order and profits out of a loosely organized enterprise, becoming a member of *Perkins & Bacon* in 1829. Perkins' second son and fifth child was Angier March, born in 1799 in old Newbury. He was an engineer who also joined his father in London in 1821.

Diesinker

By 1795 Perkins had become well known in New England as an engraver and inventor; he seems to have done very little as a diesinker. Shortly after the Newburyport Commandery of Knights Templars was founded that year, Jacob and his brother Abraham were inducted as members. So he had a special interest in the processions honoring Washington after his death. For the huge Boston procession he engraved two mortuary medals with a raised design of the head of Washington, reproduced in silver and in copper-gilt. They were worn by the mourners. On January 11, 1800, the Masonic fraternity of Boston held a magnificent procession of mourning, after which a number of guests, including Perkins, were invited to supper at the home of Paul Revere. The memorial orator for the occasion was the Reverend William Bentley of Salem, who wrote that night in his diary: " . . . and also present was Mr. Perkins so eminent for his mechanic genius and on this occasion so well known by his excellent medals of our General Washington." The only other well known example of this kind of art by Perkins is his 1793 pattern silver dollar, showing a bust of Washington in military uniform in a field of superb engine work of intricate pattern. That same year he was advertising in the *Essex Journal* for "two or three stout active lads 14, 16 years old, wanted as apprentices to the buckle making business . . . . " The apprentice boy of 1778 in a small shop was looking for two or three apprentices fifteen years later. Before he was thirty he had known the warmth of the esteem of fellow craftsmen and the company of financiers willing to promote his inventions. The small arena of Newburyport could not hold him much longer.

Major American Patents

When you credit Jacob Perkins with the following list of major inventions between 1795 and 1819 when he left for England (where an additional twenty-one important patents were filed), you can readily agree with his description by the Reverend Bentley as a man of "mechanic genius". But from this list alone you would have no reason for revering Perkins as the father of modern bank note and postage stamp engraving and printing techniques.

1795 Equipment for the first successful mechanical manufacture and cutting of nails, theretofore hand-made.

1801 Pumps.

1809 Mechanical polishing and graining of Morocco leather.

1810 Manufacturing cut nails, cut points, and cut brads.

1812 Fire engines.

1813 Pumps and construction of valves, achieved while working with that remarkable naval officer, Commodore William Bainbridge, in outfitting the new heavily armed frigate *Independence* which was being built at the Charlestown Navy Yard in Boston. In addition he perfected, and appears to have given to the Navy and all other shipbuilders, a simple new way to ventilate bilges, and, before the end of the War of 1812, an "orthometer" for ascertaining a ship's trim, and a "pleometer" for readily determining its careen. In 1813, also, he learned from the Hon. Josiah Quincy of his election to a body of learned men, the American Academy of Arts and Sciences at Boston.

—— An improved fire engine, with greater water pressure and riveted hose lines.

—— An improvement on his revolutionary 1796 invention of the 30-foot pitch-back waterwheel, introducing a whole new conception of efficient and noiseless use of water power in factories, together with a method of relieving the tail race of excessive back water in time of freshets when many plants had to cease or cut down operations.

—— A device for manufacturing silver spoons by shaping them between a steel roller and a movable table. Passing between two dies, the soft silver blank was shaped and patterned in one operation. This invention was used by Theophilous Bradbury, the silversmith of Newburyport, who led the way in raising the standard of American silverware.

—— A machine for making screw shanks and rivets from lengths of iron, copper, or brass rods. And in the same patent an improved safety lock for bank vaults.

1815 Two patents for a new method of manufacturing nails, using a cylindrical nail cutter. This year he designed and installed in the Massachusetts Medical College at Boston a central, coal-burning heating system which he had had on paper for some years.

1816 A device for mechanically impressing watermarks in paper produced in a continuous sheet by the cylinder machine newly invented by Thomas Gilpin of Philadelphia.

1819 A portable "progressive lever press" for taking imprints. It was of the type known as a "toggle joint press", an advance over the screw press. And this year came the second recognition of Perkins' genius. He was elected to membership in the American Philosophical Society of Philadelphia. This learned society was founded in 1743, and numbered many of the best minds

of the Colonies and the young nation among its members. Perkins was elected because of a series of experiments with his "Piezometer" on the compressibility of water. This was a high plateau for a man with little formal education, who was classified as a goldsmith by his New England contemporaries in the 1818 roster of the Massachusetts Charitable Mechanics Association.

Two Inventions of Special Interest

But the wide range of these useful inventions which, long before the industrialization of the United States really began, accomplished so much in the mechanization of production and the reduction of laborious hand work, would be of only passing interest to collectors were it not for two additional inventions of this period:

1799 The Bank Note Check Plate to prevent counterfeiting, together with the improvements Perkins added in 1810.

1813 The two patents granted four days apart in June of this prolific year. One was titled: *Method of Impressing all Kinds of Die Work on Steel and Copper by Circular Dies.* The other was a *Printing Press for Copper and Steel Engraving.* They cover essentially parts of a single invention.

The two 1813 patents were filed jointly by George Murray (indicating a financial arrangement with the inventor) and Perkins. Soon after Fairman came to Philadelphia he bought a partnership in Murray and Draper, to add his name to the firm in which Murray was the senior partner—*Murray, Draper, Fairman & Co.* This Scottish trained engraver had engaged his company mainly in illustrating and pictorial work until 1811, when it bought from Abel Brewster all his dies, tools and machinery for bank note production. It was probably shortly after this that Fairman induced his old friend Perkins to come to Philadelphia for a visit and consultation on steel plate engraving for bank notes. Perkins thus acquired some sort of profit-sharing reward for his inventions and instruction to the partners. The bank note business became far more profitable than the old pictorial engraving.

The small town apprentice of thirty-three years ago had brought to the nation's largest city the fruit of his siderographic art—the stereotype steel plate. "Siderography", from two Greek words meaning "iron" and "writing", is the art of engraving upon softened steel or iron which is afterward hardened without impairing the design.

The second of Perkins' historic engraving inventions (both to be considered in some detail in a later installment) was not ready at the time of this 1811 visit. The first of the two 1813 patents granted jointly to George Murray and Jacob Perkins was not given the name we collectors so glibly use—the transfer roll. The partners of Murray, Draper, Fairman and Co. used more picturesque language. They described the invention as "a roller transfer press or copying machine for more efficiently impressing steel and copper plates by a circular matrix or master die."

This momentous break-through in multiple reproduction of fine engraving, while retaining security, was primarily an artistic and economic gain. It was peculiarly applicable to large runs of engravings however used. It assured uniformity impossible to gain from replacements or reengravings of copper plates, and it cost less. It gave its users an important competitive advantage. And it encouraged talented engravers in all fields to explore new techniques without fear of impairment of their art in reproduction.

The few engravers and printers who had mastered siderography would quickly adopt the transfer roll. Without instruction from, and royalties to, Perkins, even an engraver as talented as he would have had to traverse the long road of failures Perkins

Continued on Page 93

Chile

A Great Rarity Returns Home

F. A. PINTO

D. MANUEL DE SALAS

COURTESY, CHILE FILATELICO

Printing by the Quinta Normal Plant (see text).

By George W. Caldwell

In the June 1961 issue of *Chile Filatelico,* our fellow member Alvaro Bonilla Lara of Santiago, Chile, writing under the title "Una Extraordinaria Rarez que Vuelve," presents some important data concerning an extremely rare 12 centavos unissued stamp depicting Chile's former president, F. A. Pinto. As such we classify this as an essay in accordance with Essay-Proof Society terminology.

When the government decided to establish its own security printing plant, the Talleres de la Quinta Normal, it assigned to that plant, as its first printing, a series of stamps in designs similar to those of the 1911-12 issue printed in bicolor by the American Bank Note Co.

According to Lara, it does not appear to be known whether the bank note company protested this use of those designs. Nor is it clear whether or not the designs and ideas originally came from Chile. It is known that dies for such designs had, at one time, been ordered from the Macdonald firm in England.

In this first printing by the Quinta Normal plant there were two values of special interest: 14 centavos depicting a portrait of D. Manuel de Salas (The banknote printing of this value bore the portrait of Pinto); and the 12 centavos value with the portrait of President Pinto. In the Lara article are prints of the frames and portraits of these two values. It is not clear whether these are die prints or plate prints. Neither of these stamps was issued. Apparently there was no use for them.

The entire printing of the 14 centavos value was sold as waste paper to the Puenta Alto Paper Mill (Fabrica de Papeles y Cartones de Puenta Alto). It was from this

COURTESY, CHILE FILATELICO

American Bank Note printing at the left; Quinta Normal, at the right.

source, came most of the copies now in philatelic collections. Some, however, may have come directly from the Quinta Normal plant.

History of the 12 centavos is even more obscure. And the destruction of the Quinta Normal plant by fire, makes it doubtful that facts concerning this rarity will ever be learned. Only two copies of this 12 centavos are known. Both are perforated, and hence, presumably plate prints. One of these is in the Museum of the Chilean Mint; it is pin perforated ANULADO. The other was presented to Dr. don Juan Salinas Lozada by the then Director of the Quinta Normal plant, Ignacio Ovalle Ugarte.

Some years later, the Salinas collection containing this great rarity was dispersed thru a Fred Rich auction in New York; and the 12 centavos Pinto, acquired by one of Chile's prominent philatelists. Chilean philatelists, particularly the specialists, were overjoyed at its homecoming, according to Lara.

Halftone enlargements of this rarity, and its counterpart printed by the American Bank Note Co. are shown with the Lara text. However, definite differences between them—with one exception—can't be recognized, due to the halftone screen. There is a measurable difference in the relation of the open coat collar to the crossbar of the letter T in centavos. On the bank note printing the V-point is directly above the right end of the crossbar; whereas on the Quinta Normal printing it is directly above the left end of this crossbar.

It should take little or no imagination to appreciate the joy experienced by Chilean philatelists on the return home of this great rarity.

Questions and Answers

Kenneth Minuse, Editor

This column will appear in future issues as questions are submitted. All questions should be addressed to Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y.

If the answer to any question is wanted before it appears in the JOURNAL, *a self-addressed stamped envelope must accompany the question.*

Q. In listing some of the die sunk proofs in the Catalog Section of the ESSAY PROOF JOURNAL, I notice you give the measurements of the die sinkage. Is this really important?

A. Yes, it is very important. Aside from their beauty, the most important use of proofs is to compare them with the issued stamps. For example, if the die sinkage of a certain proof has one measurement and another die sunk proof of the same stamp turns up with different measurements, it is practically certain to have been made from a different die. This should immediately alert the student to look further, as it could very well open new avenues of research about this particular stamp.—K. M.

Q. In the "Large Queen" issue of Canada (1868) we have been told that only one printing plate was made for each value. However, I understand this is not entirely true. Can you give me any information about this?

A. The answer to this is fully explained on page 245 of Winthrop Boggs' excellent work, "The Postage Stamps and Postal History of Canada". Mr. Boggs writes: "No positive evidence has been shown to indicate more than one plate was made for each denomination, except the three cents, and six cents. Single copies of the six cents may be identified as follows: Plate I—Position dot at extreme lower left, below foliate ornament. (Imprint III.) Plate II-Position dot below 'S' of 'SIX' (Imprint IV). The two three-cent plates can be identified only by the imprints."—K.M.

More Questions and Answers, Page 74

Further Notes

The 1893 New Caledonian Military Essay for the New Hebrides

A complete sheet (reduced by approximately one-half) showing the errors and the marginal guide-mark.

In JOURNAL No. 70, Vol. 18, No. 2, Spring 1961, we were privileged to reprint an article by James Crompton from *Stamp Collecting,* London. Subsequent to the appearance of Mr. Crompton's article in *Stamp Collecting,* there was a commentary by the Rev. Ronald Hughes, and a reply by Mr. Crompton, both of which are presented herewith, from *Stamp Collecting,* London, March 10, 1961, and April 7, 1961.—*Editor.*

By Ronald Hughes

James Crompton's very interesting article leaves unanswered several intriguing questions about the New Hebrides Military Essay stamp.

If it was proposed to use the suggested Military stamp for French troops from New Caledonia occupying the New Hebrides, why was Queen Victoria's head so prominently depicted on it? She would hardly have been in favour of such an occupation.

Further, if the essay really is the design for a Military stamp, why does it bear no reference to Military postage? On the contrary, the postal rate actually shown of 2½d. or 25 centimes was the normal civilian rate at that period and not the soldiers' privilege rate at all.

The New Caledonia Military stamps were fairly well produced, while the New Hebrides essay abounds in errors. My own copy, which is number three on the sheet, has the mis-spelling "Honni" in "Honi Soit Qui Mal Y Pense". The use of this motto, "Evil Be to Him Who Thinks Evil", makes one wonder if the essay had political, rather than military, implications.

Unless there is very substantial evidence that the essay was produced by the French authorities, it *may* be a complete phantom. It is just possible that British residents in the New Hebrides, annoyed by the appearance of the New Caledonia military stamps which would have been used in any French invasion of the New Hebrides, produced the essay themselves by way of retaliation. Some support is lent to this admittedly far-fetched theory by the use of the phrase "Anglo-Francais" instead of "Franco-Anglais", and especially by the figures of value, expressed first in pence and then in centimes. A Frenchman, one imagines, would naturally have placed his own coinage first.

Whatever the truth may be, and this essay, as Mr. Crompton has shown, offers fascinating possibilities for research, the present writer cannot on present evidence agree with the view that this badly-produced label was ever intended as a serious essay for a Soldiers' stamp by the New Caledonian military authorities.

Reply from James Crompton

The theory contained in the Rev. Ronald Hughes's notes . . . is quite interesting but, alas, due to the passage of time, shows little hope of being proved.

Are we to believe that the *Journal des Philatelistes* in 1906, *Le Postillion* in 1910, Yvert in 1929 and Hurt in 1936 have been the means of perpetuating a hoax on the philatelic world, and that the real truth is coming to light 64 years later?

To carry the point further, if the essay was the result of British residents venting their feelings, why include French inscriptions?

The rate of 25c. being shown could be accounted for by the fact that when the victorious New Caledonian troops had landed in the New Hebrides they would have the "free franc".

Since writing my notes I have had the opportunity of examining design trials for this issue printed in three colors, where in the case of the essay being worded in black, the three colors in the printing only are shown.

Alternatively, where "Protectorat", or "Nouvles Hebrides" are added in color, this stage is shown, e.g., "Protectorat" worded in rose, background in rose, "Nouvles Hebrides" worded in blue, vignette in blue.

Also, the essay has been printed on a variety of colored papers: light brown, granite, off-white, white and orange papers being used.

The essay was made up from separate patches, so that any word or design, such as "Protectorat", the vignette, or "Nouvles Hebrides" section could be interchanged, resulting in "Nouvles Hebrides" of Type 4, being used on Type 1 and, by virtue of separate lithographic patchings being used, slight misalignments resulted giving the impression of the resultant essay being a forgery.

Further, there are two types of "Nouvles Hebrides" letter sizes for Type 4, and Type 3. The error "P" for "R" in "Protectorat" is known corrected, lending weight to the theory that with such a multitudinous number of combinations they were a series of essays based on contemporary New Caledonian military stamps.

I am indebted to Mr. Palmer and Mr. Fletcher for the assistance that they have given me, and confirming that the error "Honni" in "Honi Soit Qui Mal Y Pense" applies to all copies of the essay.

Michaelangelo's 'Creation' on 1961 Italian Series

Italy in 1961 released a nineteen-stamp Michaelangelo definitive series replacing the "coin" stamps that had been in use since June 1953. The vignettes were taken from the magnificent "Creation" which Michaelangelo painted across the ceiling of the Vatican's Sistine Chapel. The lower values were printed by photogravure. The four high values were engraved by E. Donnini, A. Quieti, M. Colombati and V. Nicastro.

'Never Saw Them In My Life'

About a $50.00 Purchase from an Old Attic, And a Disappointment to Clarence Brazer

By Herman Herst, Jr.

Timing is as important in the stamp business as it is in any other field. An incident or circumstance happening in 1936 at the time is of little consequence; if the same thing happened at another time, it could easily be the outstanding event of one's life.

It was about that time when an Italian walked into my office with a half-dozen or so heavy large books tied with a rope. "Do you know anything about these?" he asked with a heavy accent. He opened the books, and there neatly arranged in neat rows in pockets, as in a stockbook, were thousands of what today anyone would recognize as essays of early United States stamps.

"Never saw them in my life," I answered truthfully, and at the same time hoping that he would not ask me to make an offer on them.

"That's what everyone else says," the Italian replied, "and I'm tired of lugging them around."

I asked him where he had found them, and he told me that while tearing down an old house on Long Island on the site on which La Guardia Airport was to be built, he had found the books in an attic. This was his third trip to Nassau Street, trying to sell them, and he assured me that he wasn't going to take them home again. "I'll take $50.00 for the lot," he added. I looked over the books, and made an estimate of the number of items. It worked out to about five cents each, and on that basis I could not see how I could lose. I purchased the lot.

At that time Clarence W. Brazer, who subsequently did more than any other man who ever lived to popularize essays and proofs, was still an architect in Chester, Pennsylvania. The only attempt at a listing of United States essays, was a woefully incomplete list published in the early years of this century by Tiffany. And what little activity there was in essays at this time was engendered by Lambert W. Gerber, of Tamaqua, Pennsylvania. Every auction catalogue that he put out started with a considerable number of essays; some of them were selling for several dollars each. Apparently he had access to a fine collection of them, and he seemed to be my most logical prospect.

Under each essay was penciled a mysterious code number. There were initials, years, letters. They made no sense to Gerber or to me. But it was evident what we had stumbled upon: this was undoubtedly a sample book, or perhaps a reference book, of United States essays as produced by numerous private engraving companies between 1850 and 1890, as submitted to the Government.

Gerber asked me how much I wanted for the collection. All that I knew was what I had paid for the collection, and I told him what that was. Then I had an idea. The items seemed unusual, and I suggested that he go through the collection, and wherever duplicates existed, to put aside the duplicates for me. They amounted to several hundred. For the other items we agreed upon a fair price, representing a most attractive profit for me as well as a most attractive purchase for Gerber.

A few months later Gerber came to my office. "I don't mind telling you," he said, "that the lot of essays that you sold me is the most profitable purchase I have ever made in the stamp business. If you don't mind, I'd like to buy your wife a fur coat out of the profits, I have done that well on them." I told him that I did not mind, but it seems to have slipped his mind.

Continued on Page 94

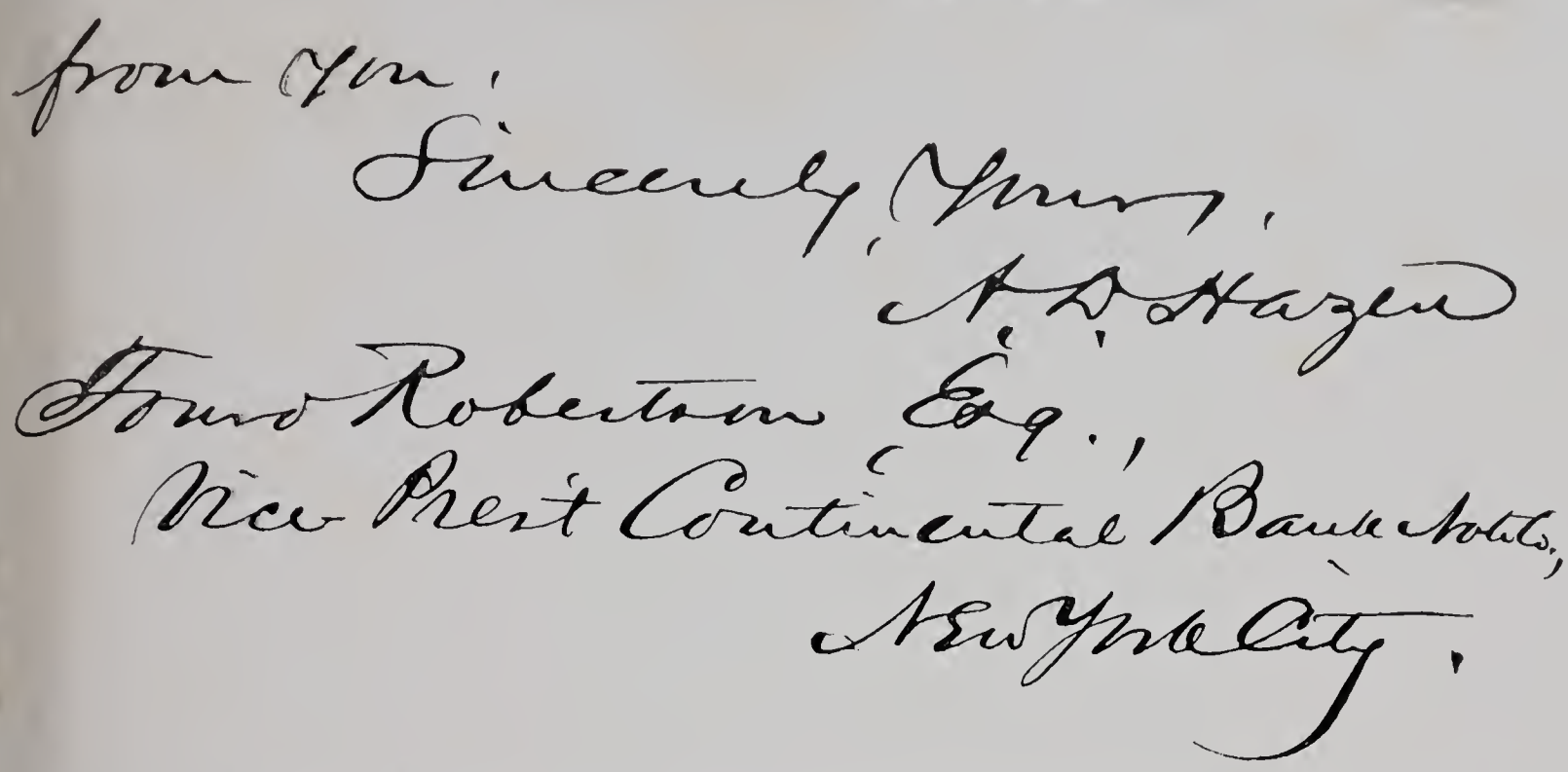
Post Office Department,

Personal Washington, D. C., Jan. 15, 1876.

Dear Robertson

It occurred to me after seeing you last in New York that you might like to go down to posterity as the designer of the stamp on our proposed new Centennial stamped envelope, and in your absence I asked Mr. Myers to call your attention to the matter. Did you do anything? Are you ambitious of fame – the only commodity with which we can offer compensation? The matter is still open, to await further designs before making the selection.

Please let me hear


from you.
Sincerely yours,
A. D. Hazen
Touro Robertson Esq.,
Vice Prest Continental Bank Note Co.,
New York City.

Letter from P. O. Dept. to Touro Robertson suggesting that he submit a design for the 1876 Centennial Envelope stamp.

A 'Might Have Been' Essay

By Thomas F. Morris

Touro Robertson was one of the founders of the Continental Bank Note Co. in 1863. From General Manager of the company he became its Treasurer and later its Vice President. We find a letter from his files addressed to him early in 1876 from the Post Office Department, reading as follows:

Post Office Department

Washington, D. C. Jan. 15, 1876

Personal

Dear Robertson:

It occurred to me after seeing you last in New York that you might like to go down to posterity as the designer of the stamp on our proposed new Centennial stamped envelope, and in your absence I asked Mr. Myers to call your attention to the matter. Did you do anything? Are you ambitious of *fame*—the only commodity with which we can offer compensation? The matter is still open, to await further design before making the selection.

Please let me hear from you.

Sincerely yours,

A. D. Hazen

Touro Robertson, Esq.,
Vice-Pres't Continental Bank Note Co.,
New York City.

We do not know what, if any, was Robertson's response to this letter. If he did

SCOTT PUBLICATIONS, INC.

The 1876 Centennial Envelope Stamp.

submit a design for the 1876 envelope stamp its discovery would make an interesting addition to our catalog of essays.

More Questions and Answers

Continued from Page 68

Q. I recently purchased a group of trial color plate proofs, imperf., of Scott's U. S. No. 63. The dealer from whom I purchased these told me that they were printed on bond paper. I checked the 1962 Scott's Specialized Catalog but can find no reference to a plate trial color proof on bond paper. Can you help me to identify these items?

A. On page 438 of Scott's Specialized Catalog, 63TC is listed under the following headings: (P5) Wove Paper, Imperf., and (P6) Wove Paper, Perf. At the foot of this listing is the following note: "There are many trial color impressions of the issues of 1861 to 1883 made for experimentation with various patent papers, grills, etc. Some are fully perforated, gummed and with grill." Actually your trial color proofs are experimentals and belong to this group. Around 1861 many experiments were authorized by the government and executed by the National Bank Note Co., which held the contract at that time. The purpose was to develop and apply a patent which would prevent the re-use of stamps by removing the cancellations. There were at one time at least three patents more or less similar to each other, under one of which your proofs might come. One called for a smooth paper, one a crinkly paper, the surface of which was covered with a coat of starch before printing, and another a paper with a coat of glycerine. They were all intended to achieve the same purpose, namely, if submerged in water or other liquid, it would dissolve the coating and with it the ink, leaving a blank piece of paper. These and other similar patents were never accepted by the government, except the grill, which was eventually adopted.—F. F.

Reis Telephone Stamp Design by Karl Oskar Blase

Karl Oskar Blase designed West Germany's 1961 stamp commemorating the centenary of Philipp Reis' telephone.

Czechoslovakia

A Stamp Essay that Became Two Postal Cards

Figure 1

By John Velek

When the first issue of Czechoslovakia (The Hradcany) had been in use only about two months, criticism of the original design caused several revisions. The first Hradcany stamp had been issued on December 18, 1918, but the 50 heller stamp issued on February 27, 1919, already had a considerably revised design. As additional values were issued, Alfons Mucha was prevailed upon to revise the design two more times.

When the final design known as Type V was being prepared, it was drawn up as the second 25 heller value. FIGURE 1 shows the double stamp size (linear measurement)

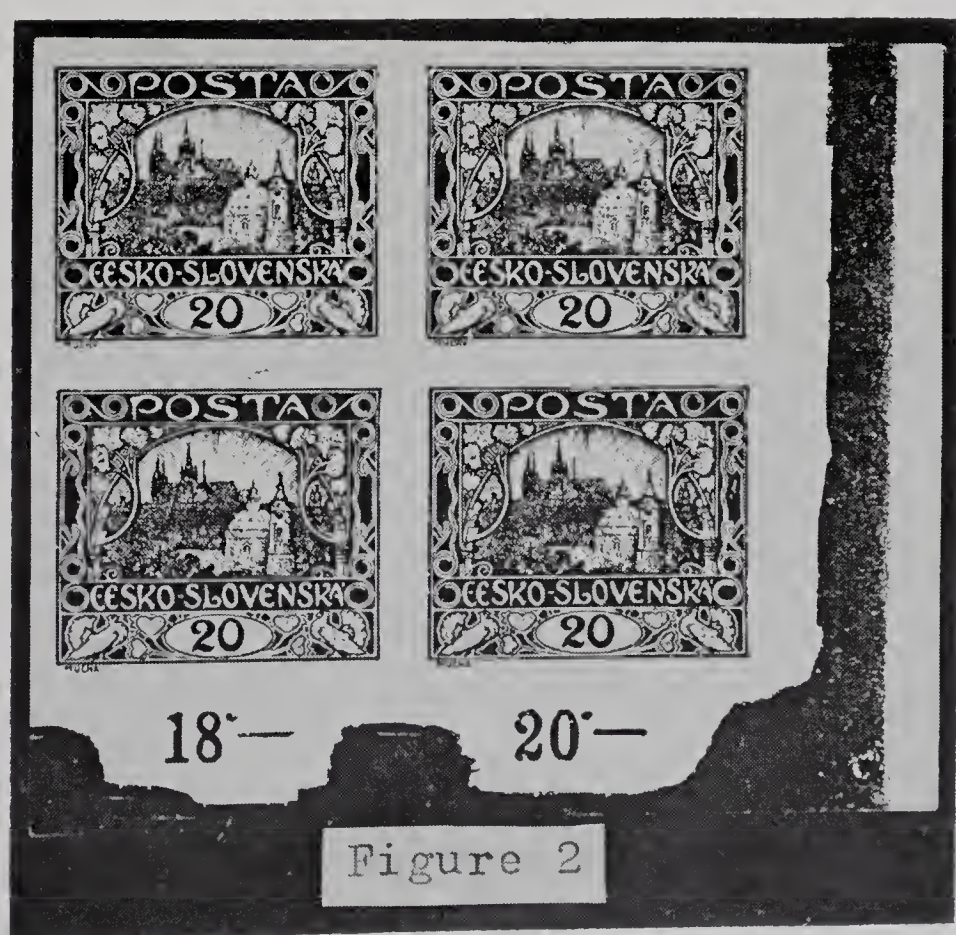


Figure 2

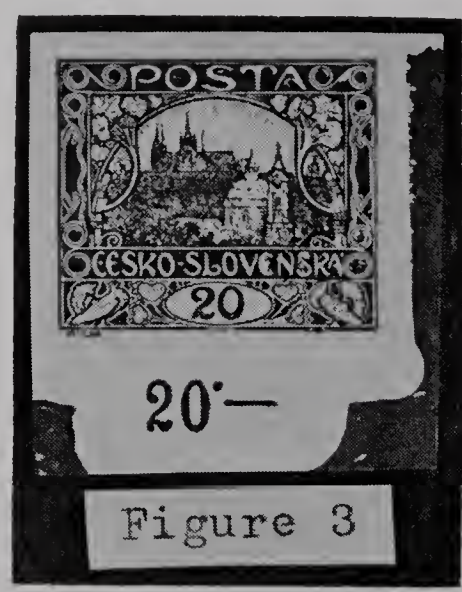


Figure 3

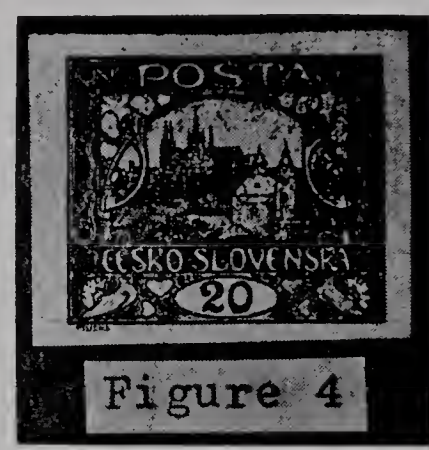


Figure 4

print of which 100 were made to compose the sheet set-up. Before it was photographed to be made into a plate by the photo-chemical process used, the 100 value tablets were pasted over with the 20 heller value. FIGURES 2 and 3 show that two plates of this design were made up. Both illustrations show stamp number 100 in the plate and minor differences reveal that they were two distinct plates. For some unknown reason they were never destined to go to press and remained stamp essays. FIGURE 4 shows a proof of the 20 heller stamp as it was finally issued. The stamp differs from the essay on the following points:

1. The inscription "Cesko Slovenska" is slightly thinner and appears to be spread out more on the stamp.

2. The O of SLOVENSKA leans to the left on the essay but is erect on the stamp.

3. The shading on the doves and hearts of the essay consists of dots and short lines while on the stamp it is made of long thin lines.

4. On the essay the thin spire of the church is damaged on the right side.

Surprisingly, the rejected design came to life as two postal cards. The first, an unusually interesting card, was issued in 1919 to help individuals suffering from the results of World War I to contact friends in the United States for aid. The inscription on the left side of the card reads:

"Notice. This card is issued by the Prague Branch (7 Mikulasska, Prague) of the American Relief Administration operating under Act of Congress of Feb. 24, 1919. Its purpose as officially authorized, is to allow individuals in Czechoslovakia to communicate with individuals in the U. S. The U. S. banks whose clients desire to send personal remittances to Czechoslovak individuals can obtain full information from The American Relief Administration for Czechoslovakia, 115 Broadway, New York City."

This card came out in three varieties of inscription:

Czech-English
Slovak-English
Czech-English-German (FIGURE 5).

The rejected stamp design was used on the second postal card in 1920 (FIGURE 6) when a foreign postal card was issued in a 20 heller denomination. This card was inscribed in Czech and French, the Universal Postal Union language.

Again, curiously when the domestic postal card rate was raised to 20 hellers later in 1920, the card with the 20 heller Hradcany design was the Type V of the 20 heller stamp!

Napište ve vlastním zájmu obě adresy zcela zřetelně.

Beide Adressen sind in eigenem Interesse leserlich zu schreiben.

UPOZORNĚNÍ. Hodlá-li příjemce této dopisnice zaslati peníze soukromé osobě v Československé republice, nechť odevzdá tuto dopisnici kterékoliv bance ve svém bydlišti. Pokud tato banka ještě není poučena, dlužno ji upozorniti, že peněžní zásilky do Československé republiky obstarává **The American Relief Administration for Czechoslovakia 115 Broadway, New York City.**

NOTICE. This card is issued by the Prague Branch (7 Mikulášská, Prague) of the American Relief Administration operating under act of Congress of Feb. 24, 1919. Its purpose as officially authorized, is to allow individuals in Czechoslovakia to communicate with individuals in the U. S. The U. S. banks whose clients desire to send personal remittances to czechoslovak individuals can obtain full information from **The American Relief Administration for Czechoslovakia, 115 Broadway, New York City.**

ZUR BEACHTUNG. Falls der Empfänger dieser Postkarte an eine in der Čechoslowakischen Republik befindliche Privatperson Geld zu versenden beabsichtigt, muss er dieselbe einer Bank seines Wohnortes übergeben. Ist diese Bank noch nicht informiert, muss ihr mitgeteilt werden, dass Geldsendungen nach der Čechoslowakischen Republik **The American Relief Administration for Czechoslovakia 115 Broadway, New York City** besorgt, welche die erforderlichen Instruktionen über Verlangen erteilen wird.

DOPISNICE
POST-CARD
POSTKARTE

Adresa: - Address: - Adresse.

Jméno:
Name: .....

Ulice:
Gasse: .....

Město:
Stadt: .....

Stát:
Staat: .....

U. S. AMERICA

Figure 5

ČESKOSLOVENSKÁ POŠTOVNÍ SPRÁVA
ADMINISTRATION DES POSTES DE LA RÉPUBLIQUE TCHÉCO-SLOVAQUE

DOPISNICE CARTE POSTALE

Figure 6

A Stamp Artist at Work

The Development of Three Gandon Designs

Barbara R. Mueller

Essay-proof collectors enjoyed an almost unparalleled opportunity to acquire choice and unique specimens in the fourth auction sale of the Thomas A. Matthews air mail stamp collection held Oct. 24 and 25, 1961, by F. W. Kessler in New York. Those with limited budgets were forced to choose carefully from the brilliant assemblage of French and Colonial air stamps and preparatory material.

The usual proofs, presentation sheets, etc. were present in quantity and sold at quantity prices. The true sale-stoppers were the essays, artist's drawings, and similar forms of preparatory material. I was fortunate enough to acquire several of them, all deserving close study as manifestations of the artist's procedures and the evolution of design.

Three were the work of Pierre Gandon, considered by many to be the best contemporary French stamp designer. Gandon is equally skilled in intaglio engraving and often engraves his own as well as other artists' designs. In the cases of the three stamps under consideration, Gandon was both designer and engraver, a felicitous state of affairs. Most non-engraver artists fear that the engraver will impose his own interpretation on their designs through the judicious use of the burin. Gandon had no such fears about the following works:

A. France no. CB1, the "Saint Exupery" stamp: In the Matthews collection was a so-called "working model" of this design. Its overall measurements are 8½ x 5¾ inches. The adjective "working" was aptly applied. On the reverse of this piece of cream colored cardboard is an imprinted quadrille design like that of an album page and scribbled notes and computations in pen and pencil. Along the top border are several holes made by the pins holding the model to the drawing board.

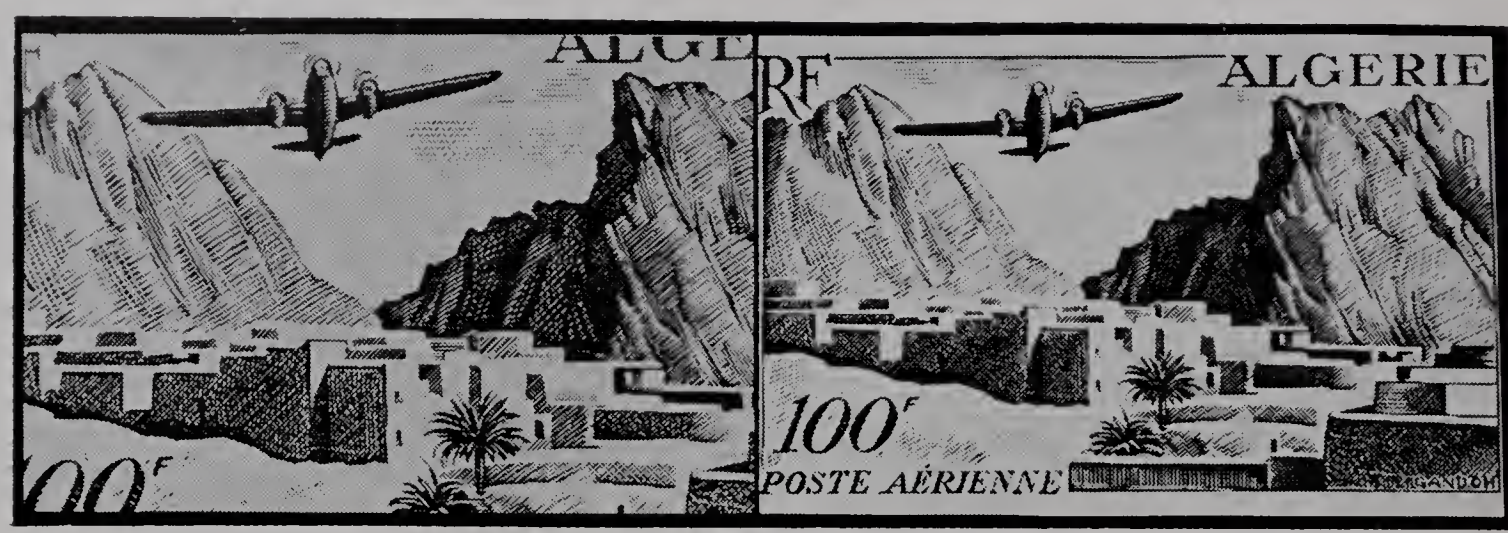
M. Gandon signed the model in the lower right corner. At the lower left he has pencilled "unique" and "36mm.", the exact length of the finished stamp. At the right he wrote the vertical measurement, 22mm. Evidently some sort of preliminary drawing or reduced photograph preceded this model and was before the artist, too. But the model was made as a matter of convenience in the actual engraving process.

The inscriptions, figure of value, and outlines were inked and pencilled in. All other design features were created through the use of blank space and pasted pieces of parallel-ruled card. This assemblage was arranged so that when reduced to stamp size it would indicate the exact placement of outline and shading line.

The parallel lines on the card feel raised to the touch. Perhaps they were salvaged from some discarded drawing. At any rate they seem to have been hand-inked Comparison between the engraving on the stamp and the model shows how Gandon used his unique guide. Note especially the highlighting of the right side of the face (as we view it) and the corresponding blank space on the model. Note, too, how the engraving on the left or shadowed side of the face was indicated on the model.

B. France no. C36, the "helicopter" stamp: This is a preliminary wash and ink drawing submitted in 1957 for the 1958 issue. It measures 8½ x 5¼ inches exclusive of borders on which the artist's signature, the date, and "unique" are inscribed. The reverse side of this piece of card has been treated more respectfully than that of the Saint-Exupery model.

A glance at the photograph will show how the drawing was altered for the final design. Probably a second drawing was submitted before the authorities certified it. The most noticeable revision is the turning of the helicopter to the left. The mountainous background remained almost unchanged; the inscriptions were transposed, and the figure of value shifted to the top and colored. In addition the name of the craft was inserted just



below it. The drawing is largely a black and white production with hints of steel gray in the mountains and clouds.

C. Algeria no. C9: This is described in the sale catalog as an "essay, a preliminary wood-cut engraving in black, unique." On the lot sheet the describer used the word "proof." Thus there must have been confusion about the exact status of this item.

"It" consists of an impression 80mm. x 49mm. on a sheet of coated stock 5½ x 8¼ inches. The right edge of this sheet is not smooth, giving the appearance of a page torn from a bound book. Gandon has signed it at the lower right, as usual. The design is the same as that of the issued stamp.

The most puzzling aspect of "it" is the artist's use of a "wood-cut engraving" to assist in the preparation of a design for intaglio printing and the auctioneer's use of that contradictory term. In brief, a woodcut is a print taken from the surface of a wood block on which the parts intended to be colorless are cut away. A wood engraving is a print taken from a wooden block on which the design is incised.

Woodcutting is the oldest of the relief printing processes, the most philatelically familiar of which is so-called "typography." Woodcuts are made on blocks cut plankwise from the lumber (side wood). The lines usually print as black on a white ground, although some artists produce tones by drawing the lines very close together.

Wood engraving is based on the work of the Englishman Thomas Bewick, who lived in the latter part of the eighteenth century. He discovered that a piece of end wood (blocks cut in cross section from the lumber) could be engraved upon just as a piece of copper. This technique grew into the standard way of illustrating books and magazines until the photo-mechanical processes were perfected.

The engraved lines of a wood engraving appear white on a black ground. Yet the correct identification of woodcuts and wood engravings requires specialized knowledge bcause some artists think in terms of blacks rather than whites. To further compound the confusion, the public persists in calling wood engravings woodcuts!

Thus we are left with two problems: Is this a woodcut or a wood engraving, and why did Gandon bother to make it? This is a woodcut, black lines on a white ground. The reverse is slightly raised, the hallmark of relief printing. While only M. Gandon can answer the second question, we can speculate freely. The black lines of the woodcut closely resemble the incised lines of a finished line engraving—the stamp itself. Therefore, this may have been another type of guide to engraving. Or, this cut may have been made after the stamp was a reality for some sort of book or collection of postage stamp art. If this be true, then this is neither essay nor proof.

Any definite information about these three objects of postal art will be appreciated. Please write to me at 523 E. Linden Dr., Jefferson, Wis.

Unissued Stamps of Australia

There have been occasions in the histories of most postal administrations when the manufacture of particular stamps had reached advanced stages, sometimes actually being printed, but subsequently, for varying reasons, the stamps were never issued to the public.

5d. and 10d. Postage Due, 1910

Several such instances have occurred in Australia since Federation and perhaps the earliest relates to two postage due denominations. When consideration was being given in 1909 to the provision of a new uniform series of postage due stamps in the Victorian pattern, it was decided not to include 5d. and 10d. denominations which, to that time, had been maintained in the then current postage due series and which had followed the New South Wales denominational and design pattern.

Early in 1910, the question of including 5d. and 10d. stamps was again examined and it was confirmed, on February 15, 1910, that these values were not to be included.

It was learned, on March 31, 1910, that the 1909 decision had not been conveyed to the Commonwealth Stamp Printer of the day and that he had printed, on February 5, 1910, nine hundred ninety two (992) sheets of 5d. postage due stamps. On February 10, 1910, he printed nine hundred eighty five (985) sheets of the 10d. denomination.

The stamps were not issued and stocks were maintained intact for ten years. However, it was decided, in April 1920, that all stocks, with the exception of one sheet of each denomination, should be destroyed, and action was taken accordingly.

The two surviving sheets are contained in the official Departmental collection and the form of the stamps is shown at Figs. 1 and 2. The brief description is as follows: 5d. and 10d., rose-carmine and yellow-green; sheets of 120 (12 x 10), watermarked large crown over double-lined A, perforated 12½ (line).

Fig. 1

Fig. 2

Fig. 3

Fig. 4

2d and 1/- Engraved, 1914

The next two stamps of the chronology have been well-known in philatelic circles over the years. During 1913, the Postmaster-General of the day, Agar Wynne, decided that several Australian postage stamps, comprising 1d., 2d., 6d. and 1/- denominations, should be produced by the recess-printing method.

Of this group, the 1d. stamp portraying His Majesty King George V, and the 6d., showing a kookaburra, were respectively issued in 1913 and 1914. Of the two other intended stamps, the 2d. portrayed His Majesty in a different setting (Fig. 3) and the 1/- a black swan (Fig. 4).

Approval for the manufacture of the 2d. and 6d. stamps was given on June 27, 1914, and a die and one working plate of each denomination were made. Trial sheets in

different colors were printed but before bulk printings could be undertaken a change of governmental policy resulted in a decision to abandon the project. A complete sheet of each stamp is contained in the Royal Collection and a very few single copies are known to be in private philatelic collections.

It is perhaps of interest to note that with appropriate modification the design of the 2d. stamp was subsequently utilized for a 6d. war savings stamp—which had no postal validity—during World War I.

The 1/- swan design was not used, although during 1927 it was being seriously considered for issue in connection with an international philatelic exhibition then being planned to take place in Melbourne in 1928. The proposed model took the form shown at Fig. 5. However, the Department did not consider that the design was suitable for the occasion and it was not utilized.

Fig. 5

1½d. Air Mail Stamp, 1927-28

The circumstances surrounding a stamp proposed to be issued in 1927 in connection with a projected air mail flight between Australia and New Zealand have already been described at some length in the August 1956, *Philatelic Bulletin* and for that reason will not be repeated here. A small quantity of 240 stamps was prepared, this comprising the then current 1½d. scarlet King George V stamp overprinted "1st Aus. -N.Z. Air Mail". This printing, of two sheets each of 120 stamps, together with the single proof, was destroyed on January 7, 1929. The destruction was so complete that there is no proof or specimen in the official collection, nor are there extant any photographs illustrative of the form of overprint.

King Edward VIII Series, 1937

Following the death of His Majesty King George V in 1936, it was decided that while a commemorative stamp significant of the anticipated coronation of King Edward VIII would not be prepared, action would be taken to provide, during 1937, new stamps bearing his portrait. It was also decided that the stamps would be recess-printed, be of the same size as contemporary British stamps and be issued in sheets of 160.

A statement by the Postmaster-General of the day, issued on September 4, 1936, intimated that certain of the existing stamps would be replaced during 1937, probably at a date coincident with the coronation, and that they would be of small size and recess-printed. The statement also indicated that a commemorative stamp would not be issued.

At this time dies for certain of the lower values were well advanced but due to the abdication of King Edward these were not completed. The dies were subsequently destroyed.

'Guba' Stamp, 1939

When preliminary arrangements were being made early in 1939 for a special survey flight from Australia to Mombasa to be made by Captain P. G. Taylor in the aircraft

"Guba", the Australian Government agreed that a limited special mail should be carried and that a distinctive postage stamp of 5/- denomination should be provided to frank covers comprising the mail.

A design was prepared, the die cut, a plate made, and some quantities of the stamp actually printed. However, the Government decided, early in May 1939, to abandon the proposal to carry mail and, therefore, the stamp was not issued. The flight did take place according to plan and has been outlined in some detail in the February 1956, *Philatelic Bulletin*.

The only existing sheet of the printing is contained in the official collection, the balance having been destroyed. The sheet, which is imperforate, is printed in blue color on unwatermarked paper. Design size is 32 mm x 22 mm and the sheet contains 80 stamps (10 x 8). The form of the stamp is illustrated at Fig. 6.

Fig. 6

Fig. 7

2d. Duke and Duchess of Kent Commemorative Stamp, 1939

His Royal Highness the Duke of Kent was appointed Governor-General of Australia early in 1939 and was to have assumed the office towards the end of that year.

It was decided that a commemorative stamp should be issued to mark the arrival of the Duke and Duchess in Australia and a design was prepared, a die cut and preparation of printing plates commenced. The form of the stamp is shown at Fig. 7. However, the outbreak of World War II caused the appointment to be postponed. His Royal Highness was subsequently killed in an aircraft accident while on military duties during the war.

Royal Visit Series, 1949

It was decided, in 1948, that a series of three stamps would be issued on the occasion of the proposed visit to Australia in 1949 of Their Majesties King George VI and Queen Elizabeth, with Princess Margaret.

Initially, the denominations and designs determined were as follows:

2½d. (large) portraits of King and Queen;
3½d. (small) portrait of Princess Margaret;
1/6d. (large) portraits of King, Queen and Princess.

Approved portraits were selected at Buckington Palace and sent to Australia. Designs based thereon were then prepared at the Note Printing Branch and at this stage it was decided to transpose the 2½d. and 1/6d. designs.

Following approval of the designs, dies for the 3½d. and 1/6d. stamps were cut and proofs submitted. (Figs. 8 and 9). However, before work on the 2½d. die commenced, the state of His Majesty's health caused all plans for the visit to be cancelled.

Fig. 8

Fig. 9

1½d. Purple, Queen Elizabeth, 1950

Consequent upon postal rate changes which became effective on December 1, 1950, the Note Printing Branch was asked to alter the then current 1½d. green stamp type of 1942, portraying Her Majesty Queen Elizabeth, to purple color. This intended change of color was announced in a statement by the Postmaster-General at the end of November 1950. Considerable quantities of the stamp were duly printed in purple color but before an issue date could be arranged further changes in postal rates were introduced and became effective on July 9, 1951. This second change removed the requirement for a stamp of 1½d. denomination and it was decided that it should be discontinued.

Authority was then given for the destruction of the whole of the printing of the 1½d. stamp in purple color and this was duly effected. No copies of the stamp have survived and it is not represented in the official collection.

Royal Visit Series, 1952

The Royal Visit to Australia which had earlier been planned for 1949 was postponed until 1952 and, as before, it was intended that Their Majesties be accompanied by Princess Margaret.

Fig. 10

Fig. 11

Fig. 12

Fig. 13

Arrangements were made for royal portraits to be obtained and designs prepared for 3½d., 7½d. and 1/6d. stamps. It was intended that there be three 3½d. designs within the same sheet, depicting respectively the King, the Queen and the Princess. The 7½d. and 1/6d. stamps were to be of the same design and to show the King and Queen in standing position. The three separate 3½d. dies and the 1/6d. die were prepared (Figs. 10 to 13) but work had not commenced on the 7½d. die before word was received that because of the King's illness the visit would not take place as planned. As a consequence, the work on the projected stamp series was abandoned.

Arrangements for the Royal Visit were then revised and it was announced that their Royal Highnesses the Princess Elizabeth and the Duke of Edinburgh would visit Australia. Because of the change, it was necessary that new stamp designs be prepared. Photographs were obtained from Buckingham Palace and it was announced that the series would comprise a 3½d. stamp portraying the Princess Elizabeth and 7½d. and 1/6d. stamps upon which both the Princess and His Royal Highness would be shown. The three dies were cut and proofs approved (Figs. 14 to 16) during December, 1951, and the printing plates were made. However, before printing was commenced, His Majesty King George VI died and the visit did not take place as planned.

Fig. 14

Fig. 15

Fig. 16

3½d. Olympic Games, 1956

The final stamp of the group is the unissued 3½d. Olympic Games stamp, 1956 (Fig. 17). It was intended that the denominations of the series be 3½d., 7½d., 1/- and 2/- and that the 3½d. value be issued in both sheet and booklet form. It was also planned to issue the stamps at the end of October 1956. The production of the 3½d. and 7½d. stamps was undertaken by the Note Printing Branch and that of the 1/- and 2/- stamps entrusted to overseass firms. As booklets necessarily took longer to prepare, and the stamps for inclusion were required to be printed from a special plate, the preparation entrusted to overseas firms. As booklets necessarily took longer to prepare, and the of the 3½d. booklet stamp was given priority to the extent that the printing of the covers, inserts and stamps was completed before any printings were made of the 3½d., in sheets, and the 7½d. stamps.

Fig. 17

However, just after the booklet sheets had been printed, changes in postal rates were foreshadowed and it was necessary to utilize the 3½d. design for a 4d. stamp, preparation of which was initiated before new rates became effective on October 1, 1956, so that the stamps could still appear on the intended date of issue, October 31, 1956.

The 3½d. stamps printed for booklets could not then be utilized and, except for a small quantity retained for the official collection, the whole printing was subsequently destroyed.

The unissued 3½d. stamps were printed on unwatermarked paper in the same color used for the issued 4d. stamps. Sheet content was 216 stamps, arranged in six vertical panes each of 36 stamps (3 x 12).

Note: The accompanying illustrations slightly larger than natural size have been made from specimens of actual stamps, or from die proofs or die pulls contained in the official collection.

Proposed Newspaper Stamps, 1916

Early in 1916, the Postmaster-General's Department was giving consideration to a proposal that special newspaper stamps be provided, with denominations expressed in fractions of a penny. On April 13, 1916, the Treasury was asked to obtain the likely cost of such stamps from the Stamp Printer.

In furnishing this information on April 18, 1916, the Commonwealth Stamp Printer also provided a group of essays for each of the denominations referred to in the earlier correspondence, viz., 1/10, 1/9, 1/8, 1/7, 1/6, 1/5, 1/4, 1/3 and 1/2 of 1d., and 1d. He advised that the plate used for the outer frames of the current postage due series had been used for the essays and that if the general design was thought to be suitable, the words, "Postage Due", could be removed from the original die, "Newspaper Postage" substituted in lieu, and new plates made.

However, the proposal was not advanced further. The forms of essays, shown in the accompanying illustration, in approximate natural size, are contained in the official collection of the Postmaster-General's Department, and are believed to be the only examples in existence.

Fig. 18

Editor's Note: This article, Unissued Stamps of Australia, is reproduced with permission of F. P. O'Grady, Director-General of Australia's Postmaster-General's Department, from the April 1960 and June 1960 (Proposed Newspaper Stamps, 1916) issues of the Philatelic Bulletin *of the Department. The illustrations, furnished by Mr. O'Grady, are slightly larger than natural size, and were made from specimens of actual stamps, or from die proofs or die pulls contained in the official collection.*

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y., for sales of British North America essays and proofs.

Sol. Altmann, 65-20 Parsons Blvd., Flushing 65, N. Y., for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

The Catalog Committee receives lists of prices realized from many auctioneers covering essays and proofs of many countries. Lack of space compels us in most cases to limit our reports to those of the United States and British North America, as these appear to be the countries where most of our members' interest lay. However, we will be glad to supply this information for any country, if available. Send lists to Kenneth Minuse, 1236 GRAND CONCOURSE, New York 56, N. Y. with stamped, return envelope.

Robert A. Siegel, New York, Feb. 13, 1962. (Philip Little Collection).

Revenue Essays

Vignette of Washington in oval, (24 x 30 mm) for 1st issue $15.-$200. Die essays in 15 colors on India, plate No. 13 ..... 52.50
Lincoln medallion, die essay, brown on white glazed paper (56 x 65 mm) .. 23.00
U. S. I. R. Lincoln in oval, lathework frame, die essay brown on white. magenta wash (42 x 55) faint smear from test for cleaning 35.00
Internal Revenue "Cents" above and below, portrait of Lincoln, die essay, olive-green on card, (33 x 37) 34.00
Foreign Exchange lathework design, blank center, die essay green on white glazed (36 x 77 mm) 17.00
Foreign Exchange, lathework design, "Canceled" in center. die essay, brown on white glazed (37 x 70 mm) 15.00
2c U. S. I. R. dark blue on bond, patent percussion cap, (Spencer patent No. 208,433, dated Sept. 24, 1878) 16.00
2c bank check, Liberty head, plate essay, green on decal, block of 6 (3 x 2) 17.00
2c U. S. I. R. on lathework background, die essay in black on white glazed card (64 x 73 mm) 23.00
5c U. S. I. R. lathework in frame, die essay white on black, (32 x 38 mm) 11.00
10c U. S. I. R. Washington in rectangular frame, die essay, black on India (38 x 41 mm) 32.00

This group of 10c essays all have the lower panel blank.

10c red-violet & Green, on thick wove paper, horiz. pair R32E 13.00
green & orange, on thick wove paper, blk. of 4 .....R32E 36.00
ultramarine & Orange, as above in blk. of 4 .....R32E 26.00
25c U. S. I. R. Liberty head in oval "25" above and below, brown on violet lathework die essay on white 6.50
$1.00 Foreign Exchange, lathework design, "cancelled" in center, die essay, blue on white glazed (34 x 65 mm) 18.00
$1.00 U. S. I. R. Lincoln in oval, plain frame, die essay black on white glazed (64 x 75 mm) 28.00
$1.00 black, medallion blank, lathework design, die essay on white glazed (55 x 74 mm) 16.00
$2.00 U. S. I. R. Washington, lathework design, black-brown on white glazed (32 x 57 mm) 14.00
$2.00 U. S. I. R. Washington in lozenge frame, white on black, (57 x 76 mm) 38.00

The Arms Design

Three denominations were essayed for the 2nd issue—$3.50 for Arms of Rhode Island; $5. with Arms of Delaware; $25. with Arms of Maryland.

Essay plates of eight (4 x 2) of these three denominations with imprint of Jos. R. Carpenter, were obtained from Mr. Carpenter's successor, The Philadelphia Bank Note Co. early in the century by the Frank P. Brown Co. owned by the late Mr. Pollitz, of Boston.

He had six sheets (48) printed from each plate on thin card in yellow-brown, gray, green, and plum; and a total of 31 sheets (248) printed in blue from each plate; each essay being numbered on the back with red ink by hand.

The frames are same design as issued.

There were quite a number of them in this sale, and brought fancy prices.

$200.00 U. S. I. R. Eagle and Shield, orange and black ER102E 27.00
2c U. S. I. R. blue on folded paper with "S" cuts; 85E- 20.00
This is the Gaston patent No. 89,213, dated Apr. 20, 1869(?)
3c U. S. I. R. Washington, medallion die essay on white glazed (65 x 72 mm) similar to envelope essay, Thorp 62 ..... 14.00

Revenue Proofs

Of the **first issue** there were over 100 lots of misc. bargains galore.

$1.00 Entry of Goods, red on India, large die proof, (38x63) R67P1 44.00
$1.90 Foreign Exch. violet on card, blk. with left marginal imprint, Butler & Carpenter and pl. No. "190 1" R80P4 36.00
$200 U. S. I. R. green & red on India, shows strong offset of green portion on back R102P3 125.00

Second Issue Proofs

3c, 10c blue & black, on card, with imprints of Jos. R. Carpenter, Willcox, and Geo. T. Jones patents and pl. No. 2 on 3c R105,109P4 9.00
3c, 10c, 20c, 1.50 blue & black, on card, Horiz. pairs of first 3, and block of $1.50 .....R105,109,111,120P4 10.50
3c, 20c, 50c blue & black, on card, each in horiz. strip of 3, with marginal imprints of Willcox and Geo. T. Jones R111,105,115P4 9.50
$3.50 blue & black, on India blk. of 4 ..... 11.00
$200. blue, red & black, die proofs on INDIA, mounted on card, closed tear 380.00
$200. green, red & black, on card, portion of cachet of Bureau of E. & P. in violet at top 410.00
$5,000. green, orange & black, Die essay on India, small stain, U. R. corner, and neglible thinnings 1000.00

Third Issue Proofs

1c to $1.00 on card, Horiz. pair of each R134-144P4 10.50
4c on India, blk. of 10 (5x2) with imprint "Willcox patent" and Geo. T. Jones patent R136P3 7.00
60c orange & black, on card, inverted center, Pos. 63 .....R142Pa4 26.00
2c Liberty head, large die on India (42x53) R152PC1 26.00

Second and Third Issue Trial Color Proofs

Here again, too many to be listed, but bargains galore.

Proofs of the Proprietary Revenues

Many of these lots were sold in blocks of ten with plate No. and imprints of Jos. R. Carpenter and Willcox; again too many for listing, but bargains galore.

In this and other recent sales there were lots offered which have no resemblance to an essay or proof.

Lot No. 51 is 50c black, (this comes in various colors) portrait of Lincoln, "Pat'd. Dec 5, 1871".

This is the **Vanderweyde patent No. 121,475**, dated Dec. 5, 1871.

Improvement in the Mode of Applying Tints to Photography.

H. R. Harmer, Inc., New York, Feb. 27, 28, 1962

1847 5c red-brown, plate proof on India, (1875 print) 3P3 16.00
10c black, plate proof on India, (1875 print) 4P3 16.00
1851-60 1c to 90c, plate proofs on India, (1875 print) 40-47P3 42.00
1861 5c brown, plate proof on India, blk. of 4, (tiny tear) 57P3 23.00
1869 90c carmine and black, plate proof on India, blk. of 4 .....122P3 72.50
15c brown and blue (type 3) plate proof, India, blk. of 4, 129P3 48.00

1873 6c dull rose, plate proof on India, blk. of 4 .....159P3 45.00
1875 2c vermillion, plate proof on India, blk. of 4 .....178P3 13.00
5c blue, plate proof on India, (tiny thin) blk. of 4 .....179P3 27.00
1881-82 6c rose, plate proof on India, blk. of 4 .....208P3 67.50

1893 Columbian, Plate Proofs on India

1c, 4c, blocks of 4 .....230,233P3 20.00
5c chocolate, blk. of 4 .....234P3 12.00
6c purple, block of 4, trifle off color 235P3 9.00
8c magenta, block of 4 .....236P3 15.00
10c black-brown, block of 4 .....237P3 15.00
15c dark green, block of 4 .....238P3 15.00
30c orange-brown, block of 4 .....239P3 15.50
50c slate blue, block of 4 .....240P3 33.00
$2.00 brown-red, single 242P3 14.00
$2.00 brown-red, horiz. pair 242P3 20.00
$3.00 yellow-green, block of 4 .....243P3 60.00

H. R. Harmer Ltd., London, Eng. Sale of Oct. 23, 24, 1961

Canada

Bradbury, Wilkinson Essays

1p Violet, Victoria Head, plate essay on wove paper .....E 47.60
1p Lilac, Victoria Head, plate essay on wove paper .....E 53.20
6p Violet, Viking Head, plate essay on wove paper .....E 64.40

Newfoundland

1868-73 3c green, trial color plate proof on thickest India vert. strip of 4 33TC3 14.70
1911 1-15c black, complete set, trial color plate proofs on card, blocks of 4 104-115 TC4 134.40
1923 15c dark brown, and dark blue, Vickers Vimy Essay, perforated, blocks of 4 .....E 56.00
1929-31 2c scarlet, plate proof on wove paper, block of 4 .....165P5 22.40
3c red-brown, plate proof on wove paper, block of 4 .....165P5 23.80
1932 2c reddish-violet, trial color plate proof on wove paper 185TC5 25.20
5c deep violet, plate proof on wove paper 191P5 32.20
1937 1c gray, large die proof on wove paper 233P1 39.20
3c orange-brown, large die proof on wove paper 234P1 39.20
14c black, large die proof on wove paper 238P1 47.60
1938 2c green, plate proof on wmkd. paper block of 4 .....245P5 23.10
2c a similar lot, but in a darker shade of green, blox 4 .....245P5 19.60
3c dark carmine, plate proof on wmkd. paper, blox 4 .....246P5 23.80
4c light blue, plate proof on wmkd. paper, blox 4 .....247P5 23.80
7c dark ultramarine, plate proof on wmkd. paper, blox 4 .....248P5 23.80
7c a similar lot, but in a lighter shade, blox 4 .....248P5 19.60

H. R. Harmer Ltd., London, Eng. Sale of Oct. 30, 31, 1961

Bahamas

1859 1p deep carmine, trial color plate proof on unwmkd. paper 1TC5 58.80

Great Britain

1850 1p black, Prince Consort essay on gummed paper, perf. 16 .....E 26.60

Sierra Leone

1884-93 1sh red-brown, perforated essay on C A wmkd. paper, value tablets blank 31E 56.00

W. T. Pollitz, Boston, Mass. Sale of Dec. 9, 1961

Canada

1855 10c black, trial color plate proof on India 7TC3 17.00
7½c black, trial color plate proof on India, with vert. "Specimen" in red 9TC3S 27.50

1859 1c rose, plate proof on India 14P3 16.00
12½c blue, trial color plate proof on India, with vert. "Specimen" in carmine, a horiz. pair 18TC3S 31.00
1864 2c green, trial color plate proof on India 20TC3 16.00
1868-79 5c olive-green, plate proof on card 26P4 25.00

Canada Bank Note, Engraving and Printing Co. Essays

1891 1c orange-yellow, plate essay 35E-Ab 21.00
3c red, plate essay 37E-Ab 22.00
1888-93 10c rose, trial color plate proof on card 45TC4 16.00

New Brunswick

1851 6p black, plate proof on card 2TC4 25.00
6p black, a similar lot 2TC4 25.00
1860-63 1c black, small die essay on card, (Goodall) 6E-A 175.00

Prince Edward Island

1862-65 2p jet black, trial color plate proof on yellowish wove paper, block of 4 .....5aTC5 15.00
6p red, trial color small die proof on card 7TC2 28.00
6p blue, trial color small die proof on card 7TC2 27.50
1870 4½p brown, plate proof on card 10P4 28.50

Bournemouth Stamp Auctions, Bournemouth, Eng., Sale Oct. 6, 7, 1961

Canada

1898-1902 3c carmine, large die proof on thin horiz. wove paper, with imprint and die No. F-113, uneven margins 78P1b 29.40

Robson Lowe Ltd., London, Eng. Sale Nov. 15, 1961

South Australia

1855 2p black, trial color die proof mounted on card 2TC 36.40

J. N. Sissons Ltd., Toronto, Canada. Sale Nov. 29, 30, 1961

Canada

1851-58 3p black, trial color plate proof on India with "Specimen" in orange 1TC3S 25.00
½p rose, plate proof on India with "Specimen" in green 8P3S 19.50

H. R. Harmer, Ltd., London, Eng., Sale of Nov. 27, 28, 1961

Barbados

1875-78 4p black, trial color large die proof on card 33 x 40 mm ..53TC1 64.40

Great Britain

1840 1p green, trial color plate essay on bluish laid paper with voided corners 1E 17.50
1p a similar lot, but on white laid paper 1E 18.20

Lagos

1884 ½p lilac and black, trial color finished proof on unwatermarked paper, perforated, "Half Penny" in black 13TC6 21.00

H. R. Harmer Ltd., London, Eng. Sale of Nov. 20, 21, 1961

Barbados

1858 6p purple, trial color plate proof on small Star paper 8TC5 56.00
1873 5sh. Black, Perkins, Bacon trial color plate proof on wove paper 43TC5 33.60
5sh. a similar lot, but in magenta 43TC5 30.80
1875-78 1sh. black, Perkins, Bacon trial color plate proof on wove paper, block of 4 .....56TC5 30.80

Bermuda

1865 3p orange, trial color plate proof on unwatermarked paper, overprinted "CANCELLED" 5TC5 16.80
1902 3p black, trial color die essay without center vignette on glazed card dated "13 May 03" and marked "BEFORE HARDENING" 28E 32.20

British Guiana

1876 black die essay of value tablet on glazed card dated "Dec. 16, 1875" and marked "BEFORE HARDENING" 73E 14.00

Dominica

1923 black die essay of vignette only on glazed card, undated and without endorsement 65E 21.00

Kenya

1926 £3 black die essay of frame only on glazed card, marked "BEFORE HARDENING" 39E 19.60
£4 black die essay of frame only on glazed card dated "17 APR. 1925" and marked "BEFORE HARDENING" 40E 19.60

St. Kitts-Nevis

1903 1p black, die essay without center vignette on glazed card, dated "15 DEC. 02" and marked "BEFORE HARDENING" 2E 20.30

Sierra Leone

1896-97 6p dull mauve and orange, trial color plate proof 42TC5 16.80

H. R. Harmer Ltd., London, Eng., Sale of Dec. 4, 5, 1961.

Canada

1851 12p black, plate proof on India, overprinted "Specimen" vert. in red 3P3S 75.60

South Africa

1910 2½p black, trial color large die proof, die sunk on card 1TC1 98.00

South West Africa

1931 ½p-6p Complete set (1931) Postage dues in issued colors mounted on Bradbury, Wilkinson & Co., Ltd., cards J86-90 140.00

H. R. Harmer Ltd., London, Eng., Sale of Dec. 11, 12, 13, 1961.

Barbados

1903 2/6 violet and green, plate proof on Crown C A paper 101P5 30.80

Robson Lowe Ltd., London, Eng. Sale of Dec. 13, 1961.

Egypt

1871 1 piastre, carmine, Penasson essay impressed on white envelope (Zeberi 37a) 18.20

Formosa

1888 20 cash, second period, horse and dragon stamp, two die proofs, one in blue and the other in olive-green on thin gummed paper 44.80

Tibet (Native Adhesives)

1912 1/6t, bright purple, marginal proof on native paper, number 3 on sheet 47.60
a similar proof, not marginal and number 7 on the sheet (only one block of 4 stated to be recorded) 46.20

Harmer, Rocke & Co. Inc., New York, Sale of Jan. 24, 25, 26, 1962.

Nova Scotia

1c vermillion, trial color plate proof on India on card, block of 4 with part of imprint with overprint "Specimen" in green 8TC3S 14.00
5c black, trial color plate proof on India on card block of 4 with overprint "Specimen" in red 10TC3S 15.00
8½c black, trial color plate proof on India on card block of 4 with overprint "Specimen" in red 11TC3S 15.00

Robson Lowe Ltd., London, Eng., Sale of Oct. 25, 26, 1961.

Egypt

The famous "Byam's Collection of Egypt" which contained some sixty lots of essays and proofs was sold this day. As there were far too many important lots to be listed here, the beautifully illustrated catalog with prices realized will be loaned to any member who might be interested in this material upon receipt of postage both ways.

Robson Lowe Ltd., London, Eng. Sale of Nov. 8, 1961.

Belgium

There were thirty-one lots containing over three hundred essays and proofs in this sale. Again, there being far too many lots to be listed here, the catalog with prices realized will be loaned to interested members upon receipt of postage both ways.

Robson Lowe Ltd., London, Eng., Sale of Dec. 20, 1961.

Great Britain

1841 2p blue, marginal plate essay, without corner letters 4E 28.00
2p a similar lot, but not a marginal copy 4E 28.00

H. R. Harmer Ltd., London, Eng., Sale of Jan. 8, 9, 1962.

Barbados

1892-99 brownish-red plate essay with country and value tablets blank 70E 28.00
1906 black, die essay of frame only, dated "13 Sep 1905" 102E 35.00

Great Britain

1865 4p dull vermillion, imperf. imprimatur copy from plate 7 .....43P5 11.50
4p a similar lot, but from plate 10 .....43P5 9.10
1867-80 2sh. brown, trial color imperf. imprimatur copy 55P5 14.00

J. N. Sissons Ltd., Toronto, Canada. Sale of Jan. 24, 25, 1962.

Canada

1851 6p Gray, plate proof on India, vert. overprint "Specimen" in red 2P3S 19.00
1859 17c Black, trial color plate proof on India 19TC3 21.00
1903-08 1c Gray, Perkins, Bacon essay with colorless numerals, o. g. 89E-A 20.50

Robson Lowe Ltd., London, Eng., Sale of Jan. 10, 1962.

Canada

1851 12p Black, plate proof on thin wove paper, with vert. overprint "Specimen" in carmine .....3P5S Avr. 75.60
12p a similar lot, with margin at left showing very strong re-entry at foot .....3P5S Avr. 89.60
1p brown, Bradbury, Wilkinson essay "Victoria Head", corner copy .. 49.00
1p a similar lot, but in mauve 42.00

Newfoundland

1857 5p Black, trial color small die proof on card 5TC2 86.80
1828-29 8c Red-brown, small die proof, stamped "558" in reverse ..151P2 23.80
10c Violet, small die proof 153P2 13.30
1931 30c Sepia, large die proof, dated "17 JUN 1930" 182P1 19.60

Nova Scotia

1860-63 1c Black, die proof on card, with imprint "American Bank Note Co. 95" at bottom 8P1 24.50

H. R. Harmer Ltd., London, Eng., Sale of Jan. 22, 23, 1962.

Canada

6p Brown, Bradbury, Wilkinson essay, "Viking Head", a very fine horiz. pair 117.00

Ceylon

1912-15 1000r Black, die essay of frame only on glazed card 218E 84.00

Southern Nigeria

1902 2p Black, die essay of frame only on glazed card, dated "20 OCT 00" and marked "Before Hardening" 12E 19.60
4p a similar essay, but for the 4p value 14E 19.60

Harmer, Rooke & Co., New York, Sale of Feb. 7, 8, 1962.

Canada

1868-79 1c Brown-red, plate proof on India mounted on card 22P3 14.50

H. R. Harmer Ltd., London, Eng., Sale of Jan. 15, 16, 1962.

Great Britain

1935 ½p Dark green, large die proof on watermarked paper attached to card, dated in pencil on reverse "15. 1. 35" 226P1 224.00
1p Carmine, large die proof on watermarked paper attached to card, dated in pencil on reverse "18. 1. 35" 227P1 224.00
2½p Prussian blue, large die proof on watermarked paper attached to card, dated in pencil on reverse "18. 1. 35" 229aP1 588.00

These three lots are from the "Harry Goody" Specialised collection of British Commonwealth 1935 Silver Jubilee Issues.

Jacob Perkins, 1766-1849

Continued from Page 66

knew. And even with instruction, the craftsman's sight and hearing were actually his only guides and controls. A slight error resulted in a cracked roll or plate. Perkins' mastery of siderography by 1804, and his experience in its use for making flat, "stereotype" steel plates, enabled his imagination and mechanical skills to apply the technique to a circular (or cylindrical) steel transfer roll.

Perkins would have to wait twenty-seven years to see his invention given its most dramatic philatelic use in London, whither Perkins took his inventions in 1819. Here Perkins lived and worked until his death in 1849, never to return home. He was 74 years old and retired when his old firm called him back to 69 Fleet Street to consult on the production of the largest order the Company had ever received. A new use for his transfer roll, one he never could have foreseen, had been developed. His "circular matrix transfer press" produced the plates for the world's first postage stamps—the 1840 penny black and two-penny blue conjured up by Rowland Hill and his associates in the British Treasury Department.

(To be continued.)

'Never Saw Them In My Life'

Continued from Page 71

I had no cause to complain, however. He had picked out for me a splendid collection of essays, and he advised me to put them away and forget about them. "I'm saving the cuts from my catalogue," he confided to me one day, "and I'm going to publish a book on essays that will completely outdate Tiffany and make them popular. Hold yours and you'll do well on them," I threw them in the back of the safe and forgot about them.

Gerber never published his book. The mills of the gods grind slowly, and coming events do not always cast their shadows before them. The war came, and with the cessation of major construction Clarence Brazer found that there was no way to earn a living as an architect. He turned to a field that had always occupied his attention: essays and proofs. With perhaps the finest collection of them ever assembled, he moved to New York, opened an office, and proceeded to deal in them. There would be time enough to go back to the field of architecture when the war ended.

His first act was to publish a catalogue of United States essays. Its appearance reminded me of the lot that Gerber had advised me to put away. I phoned Clarence, and he came right down to my office. His pleasure at seeing the fabulous lot melted when I told him the circumstances, of the book in which I had purchased them, of the choice items Gerber had purchased and sold. While he had, of course, bought many of them in Gerber's sales, he regretted our haste in disposing of the original book with the mysterious codes. He was sure that he could have deciphered them, on the basis of correspondence and records that he had, and that it would have been possible thus to acertain the engravers of many essays who remain unknown today.

"How much do you want for these?" he asked. It was a difficult question. Flushed with pleasure at the outcome of my first deal with Gerber, I suggested something.

"See if you find some duplicates," I said.

"There are plenty," he replied.

"O. K.," I replied. "The price is $250 for as many different ones as you can find, and the duplicates you will identify by your catalogue numbers and return to me." He agreed and gave me a check. A few days later I received three small approval books, containing about a hundred essays in each book, each stamp neatly identified and priced. The pricings totaled about $400. I tossed them in the back of the safe.

This is how stocks of stamps are built up. It is one thing to buy stamps one by one and to accumulate a stock over a period of years. It is much more pleasant to gamble on a lot of doubtful value and ride the wave of popularity with it to the summit. I will never know how many supposedly informed Nassau Street dealers declined to buy this lot of essays; I must admit that for some time after I bought it I felt that I had not been quite as discreet as I should have been.

Every once in a while I would come across the essays while looking for something else in my safe. I knew that they were now quite valuable, and I knew that someday I would do something with them. Then one day the telephone rang; it was Brazer, asking if I still had the little booklets he had made up for me. I said that I did, and he asked if they were for sale.

I was sorry to see them go. For a minute or two I thought how nice it would be if Brazer were to divide the lot in half, and return half to me for sale in my old age. Then I remembered the Wall Street adage: "You'll never go broke taking a profit." Brazer bought the last of the lot, and they went out of my life.

Where are they today? Scattered in dozens of collections. And what if I had not gambled that $50.00 on the spur of the moment? I shudder even today at the thought of what might have happened to them.

The preceding article was from "Nassau Street", the book of tale-telling by Herman Herst Jr., published in 1960. It is one of many interesting morsels to be culled from 301 pages of highly interesting reading.

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting or Convention of the Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1962 shall be held at the Emerson Hotel, Baltimore, Maryland, on September 15, 1962, at a time and place to be posted on the bulletin board in the lobby of the hotel, and will be in session until all business which may lawfully come before the meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws, shall constitute the agenda.

KENNETH MINUSE, *Secretary*

Secretary's Report

By KENNETH MINUSE, *Secretary*
1236 Grand Concourse, New York 56, N. Y.

Members Admitted

987 Meyer, Isador, 1203 Temple Gardens, Baltimore 17, Md.
988 Jarrett, Fred, Box 302 General Post Office, Toronto, Ont., Canada
989 Matthews, Thomas A., 2500 Signal Hill Road, Springfield, Ohio
990 Donlon, William P., P. O. Box 144, Utica 1, N. Y.
991 Ward, Philip H., Jr., Architects Bldg., 17th and Sansom Sts., Philadelphia 3, Pa.
992 Blanchard, Charles F., Box 1565, Raleigh, North Carolina

Applications Received

993 Jackson, Dr. Glenn E., 637 Main St., Watertown, Conn.
(Waterbury cancellations and Bank Notes) by Foster Rice.
994 Corning, Robert C., Box 111, Hamlet, North Carolina
(All United States) by K. Minuse
995 Dromberg, D. A., Jungfrustigen 7C24, Helsinki, Finland
(Brazil Empire) by K. Minuse
996 Waud, Morrison, 33 South Clark, Chicago, Ill.
(19th Century U. S., all kinds) by Mrs. Rae Ehrenberg

Change of Address

714 Baughman, Robert W. to Box 1344, Liberal, Kansas
180 Miller, Michael, to 8 South Calvert St., Baltimore 3, Md.
382 Wolf, Dr. Paul, to Graben 27, Vienna, Austria
995 Karl, George, to 22110 River Oaks Drive, Apt. 1C, Rocky River 16, Ohio
789 Lyman, Robert W., to P. O. Box 299, Marblehead, Mass.
659 Spalding, Philip to 1002 Anacapa St., Santa Barbara, Calif.
56C Long, Elmer, to 22 North 2 St., Harrisburg, Pa.

Reinstated

352 Cole, Ezra, Nyack, N. Y. 840 Russell, William H., 7 Vinton St., Melrose 76, Mass.

Deceased

735 Banfield, E. Arnold 148 Singmaster, J. Arthur

Resignations

446 Coombs, Miss Hazel

Dropped for Non-Payment of Dues

720 Edwards, A. Earl 869 Sindic, Jules K.

Enumeration of Membership

Members reported in JOURNAL No. 72	258
Gains	8
Losses	5
Net Membership in this JOURNAL No. 74	261
Non-Member Subscribers	13

Essay-Proof Society
1961 Sojex Award

Illustrated is the Essay-Proof Society's trophy awarded to Falk Finkelburg for his display of essays, proofs, trials colors and experimentals of the United States 1861 issue printed by the National Bank Note Co., at the Sojex exhibition, Jefferson Hotel, Atlantic City, N. J., Oct. 27, 28 and 29, 1961

'Dollard' Design Picked

The Canadian 1960 stamp issued to commemorate the famous stand of Dollard Des Ormeaux and his companions at the Long Sault, was judged "best of the year" by L. E. Scott in his annual selection for *Stamp Collector's Annual,* London. The blue and brown Des Ormeaux stamp, which pictures a profile of the gallant French leader against a background battle scene, was designed by Philip Weiss, of Ottawa, who also designed the Canadian stamp commemorating the Battle of the Plains of Abraham, which won a place on Mr. Scott's "Ten Best" list for 1959. Mr. Scott referred to the Dollard commemorative as "a little masterpiece".

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What They Say . . .

"Though I have far from finished reading the Book I have read enough of it to satisfy me what a marvellous contribution it makes to our knowledge of the philatelic history of the Australian Continent and the New Zealand islands. Though I am not very interested in some of the countries dealt with by you I am happy with the way in which you have written about the countries in which I am particularly interested that I intend to read the whole Book as I am certain it will greatly help my knowledge of all the other Countries treated by you.

G. H. Boucher 14.3.1962

"It is a long time since anybody sent me a Valentine. Even when I was younger and prettier I can't remember getting one from a man. But I suppose there always has to be a first time."

Dr. J. L. Grumbridge 7.3.1962.

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